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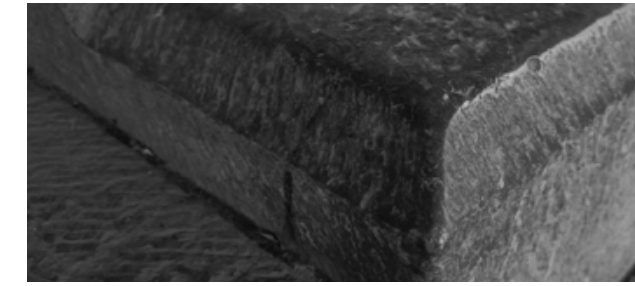
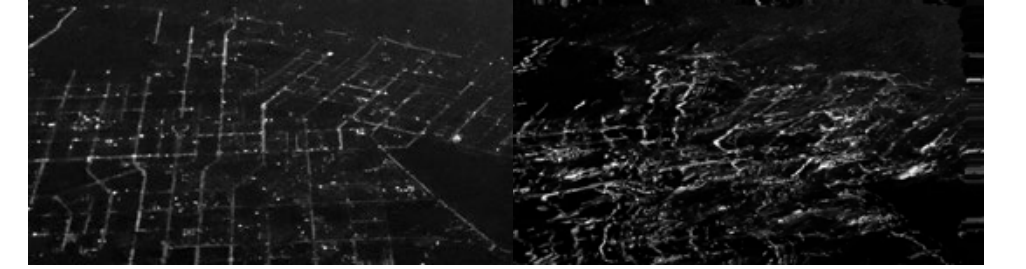
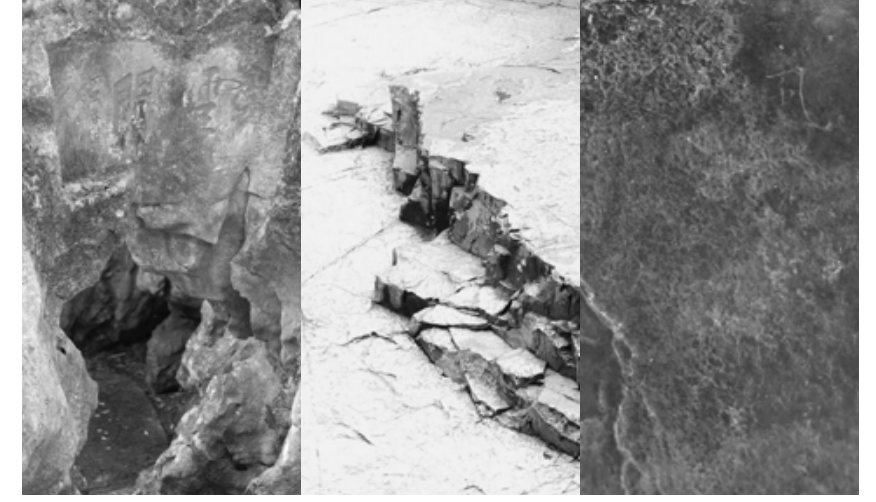
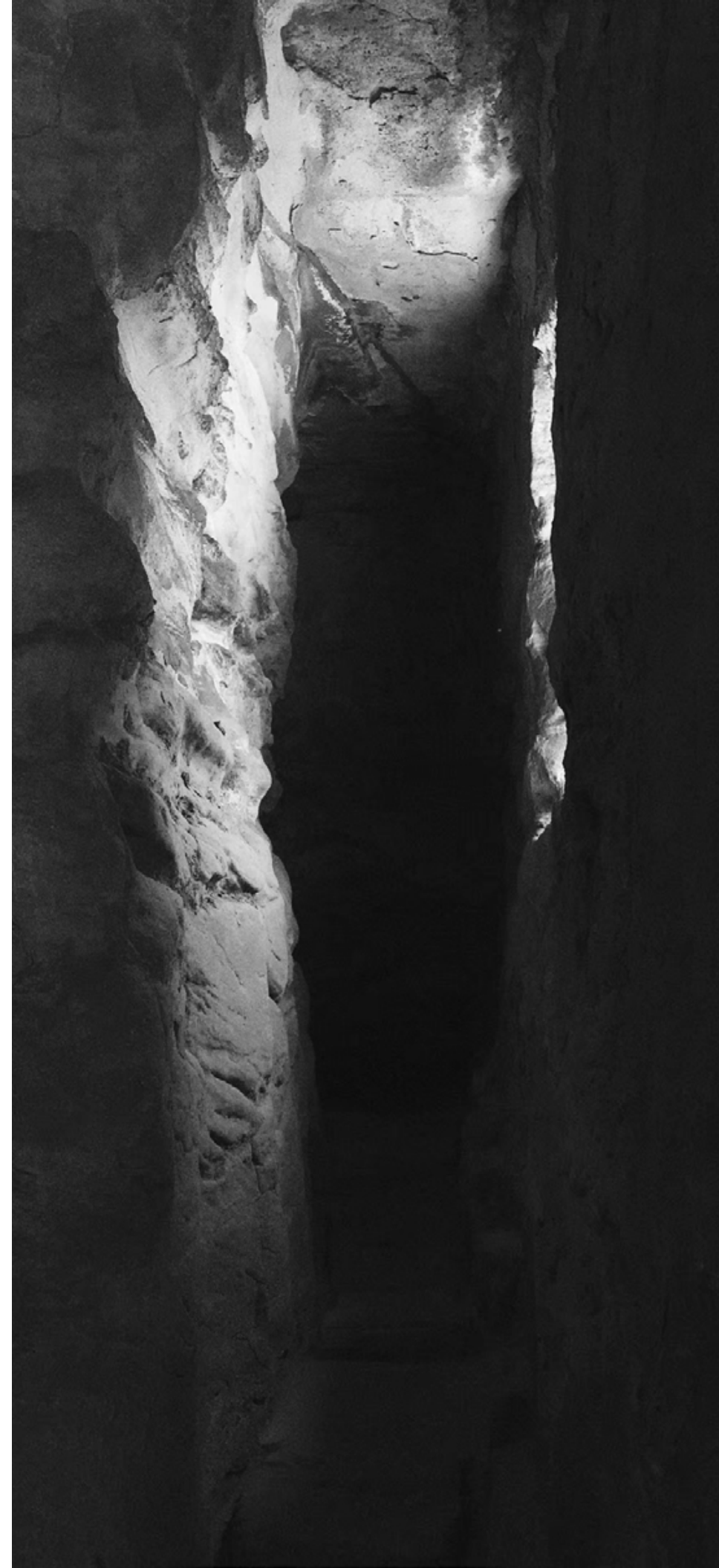
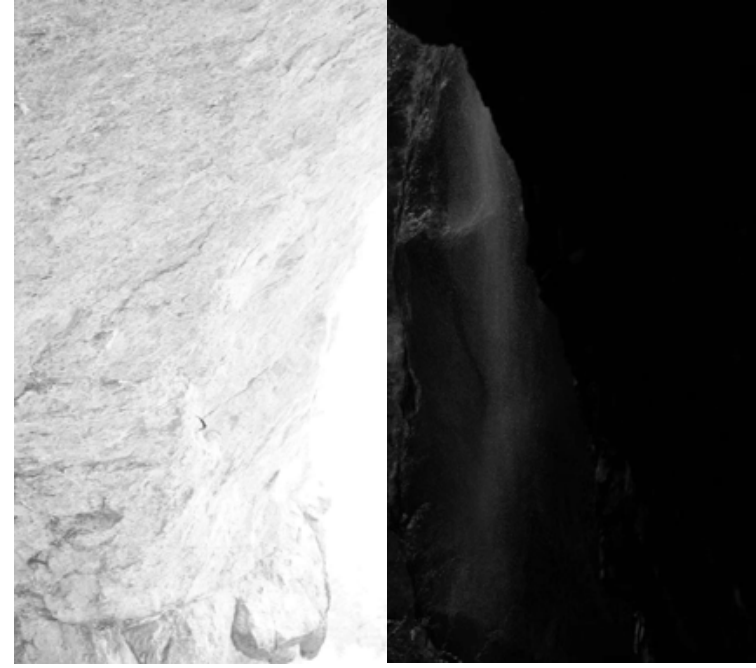
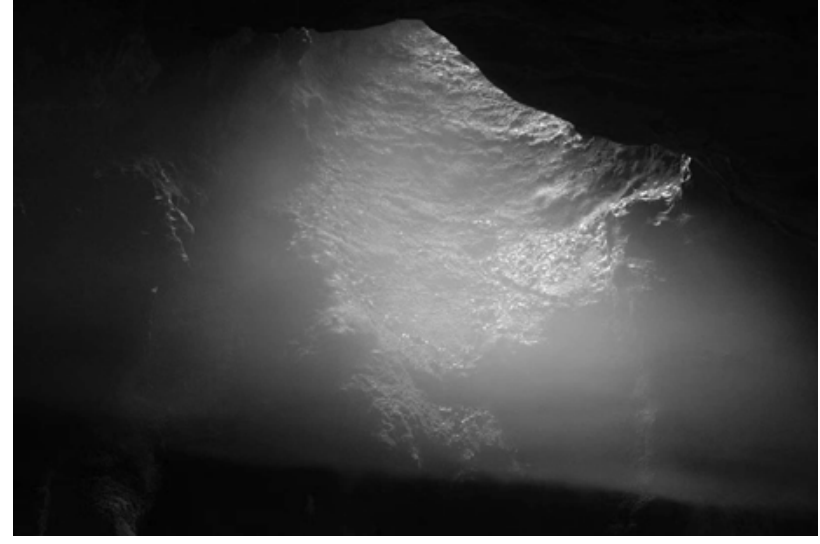
- Tea Ceremony

- Backpack Teahouse

- FOOTNOTE

- On Trans-species Encounter, Manifesto in the Footnote





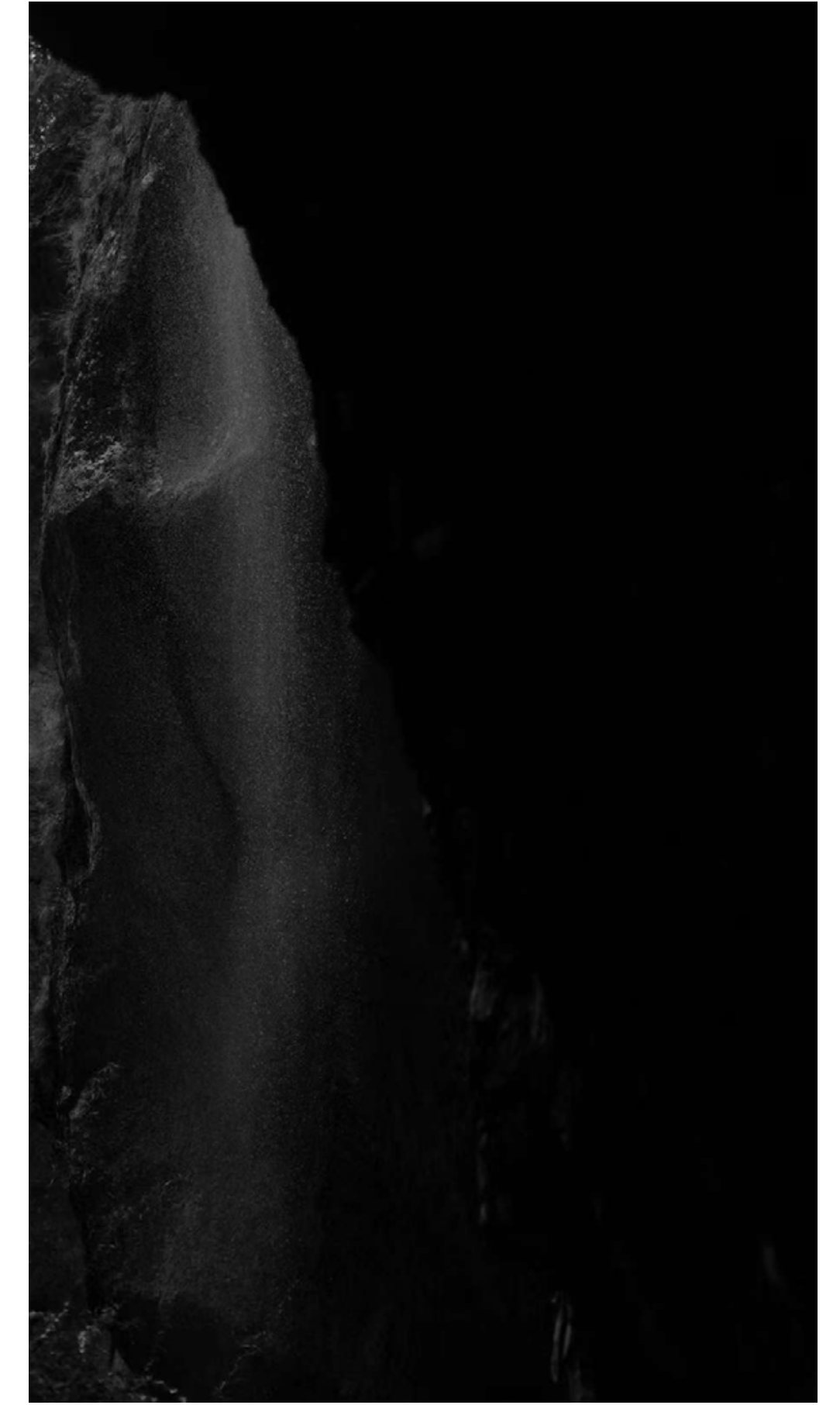


“一”是生发之前，也是未竟之整体。

一字，出发前须回，逆锋回顾，切笔，再中锋徐行一横，结束之前提笔，再顿挫回锋收笔，身去而复回。整个行笔路径，循环往复，周而复始，在儿时就听闻，直到在山山水水间走过，才意识到其中一二深意。

“一” in Chinese means one, simply one stroke.

I have always been wondering, when Cang'jie (仓颉, the ancient mythical figure who invented Chinese ideograph by observing the traces from earth and sky) invented the characters, what the first stroke was like. The one, “一”, was it from the horizon? An ancient path, a twig, a tibia bone, or a bird vanishing into the night... Ancient people's urge to encompass the universe in strokes surrenders me. This same urge, that I found in construction-- a primal force-- and in tectonics, is the reason why the English title is “Uni Verse”, letting uni verse take on the appearance of the universe.

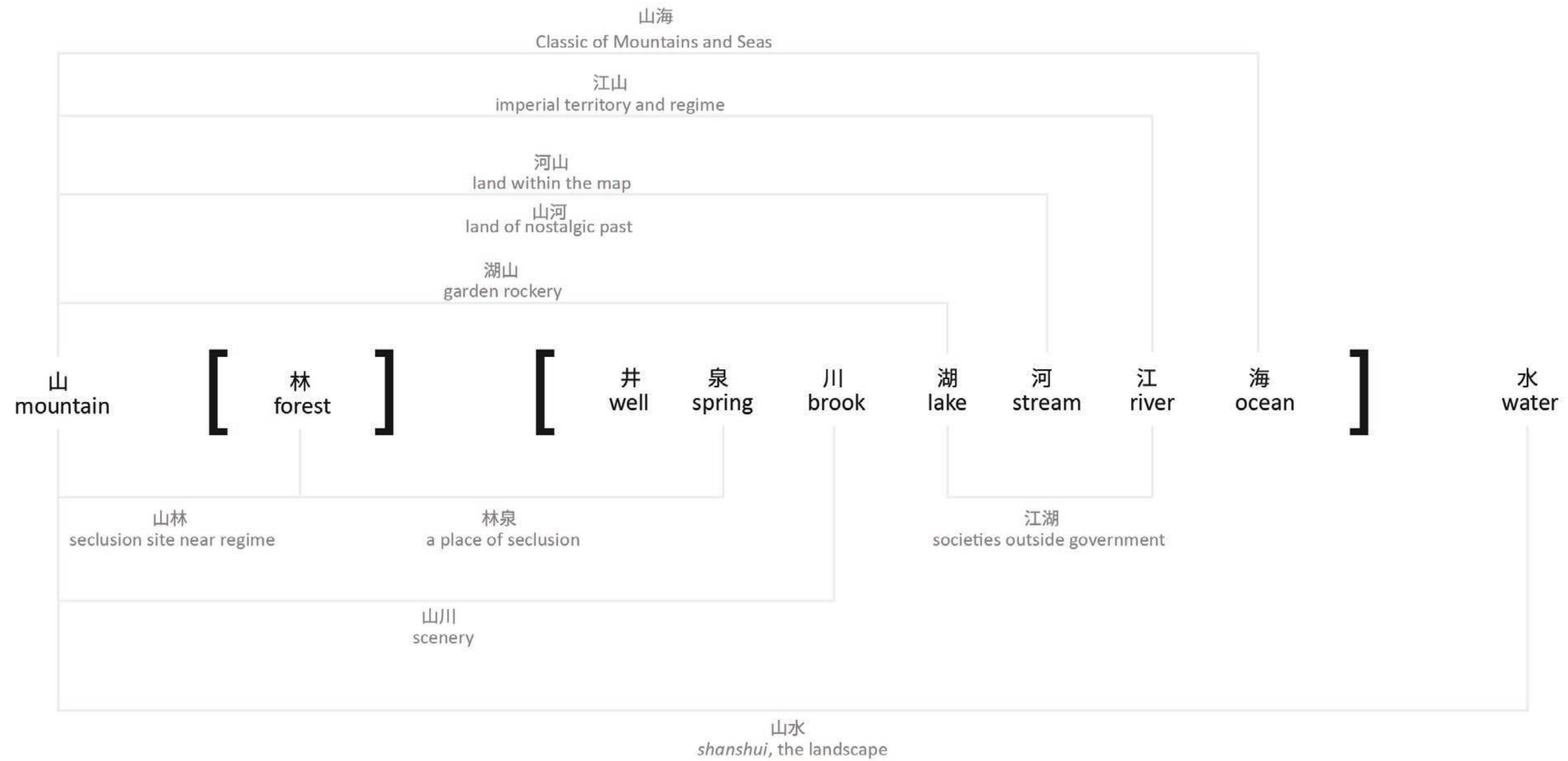




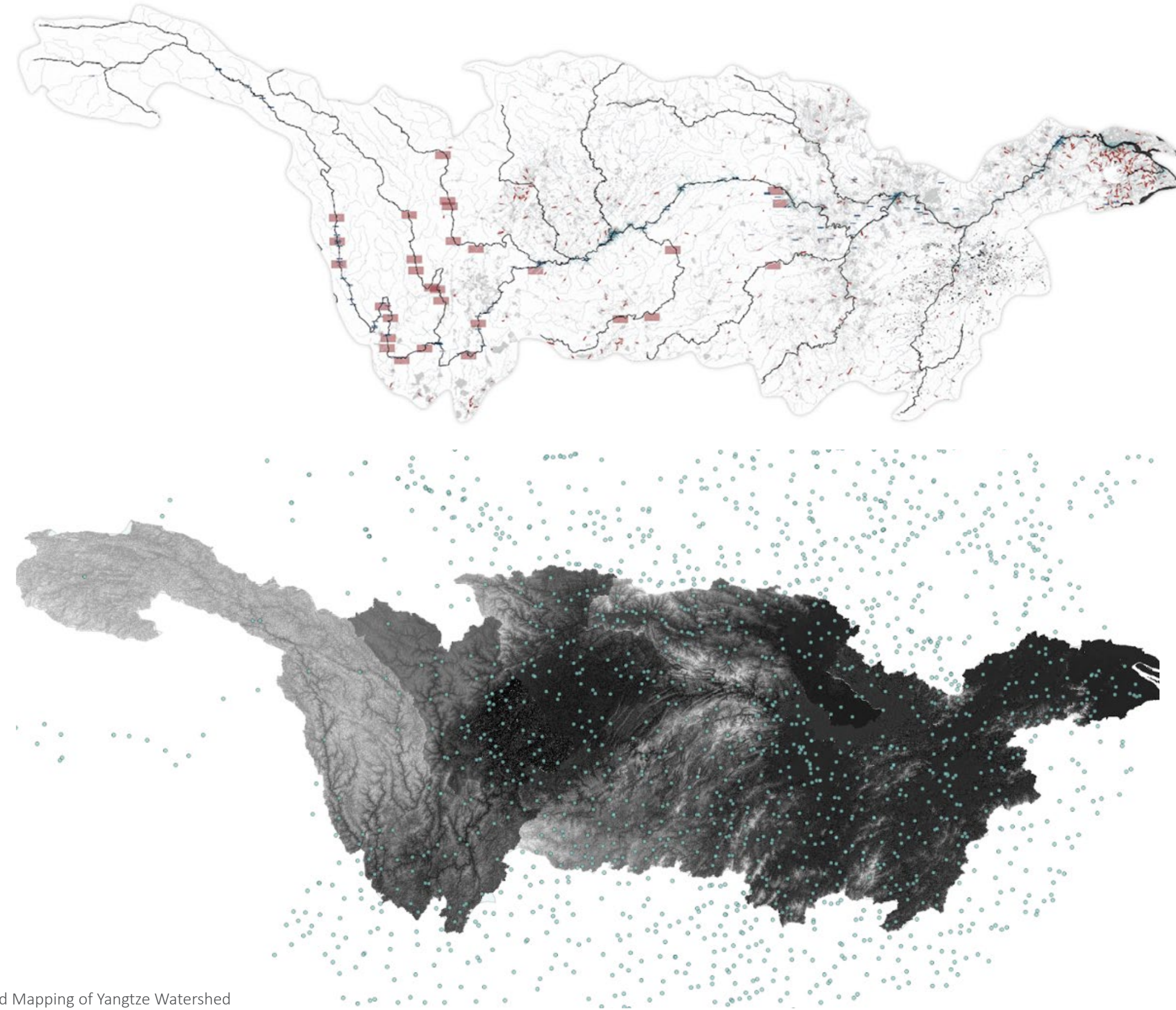
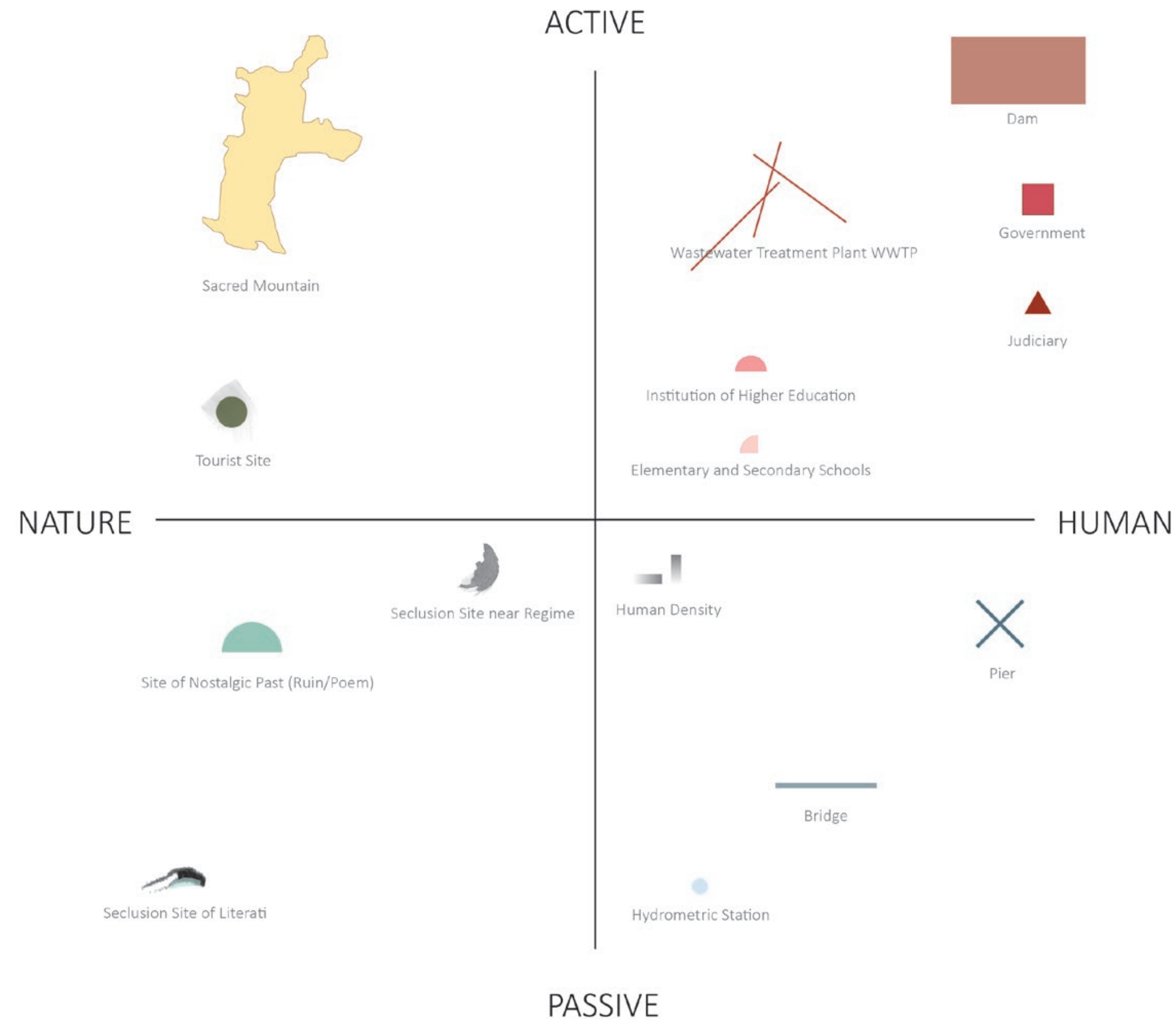
One and Many Rivers: Yangzte River in Its Becoming

2022 FA, Advisor: Prof. Elise Hunchunk and Prof. Marco Ferrari
Collaboration: Hanyu Liu and Mingyue Zhang





Linguistic Mechanism of Watershed in Chinese
 Configuration of words inherited from 山 mountain and 水 water



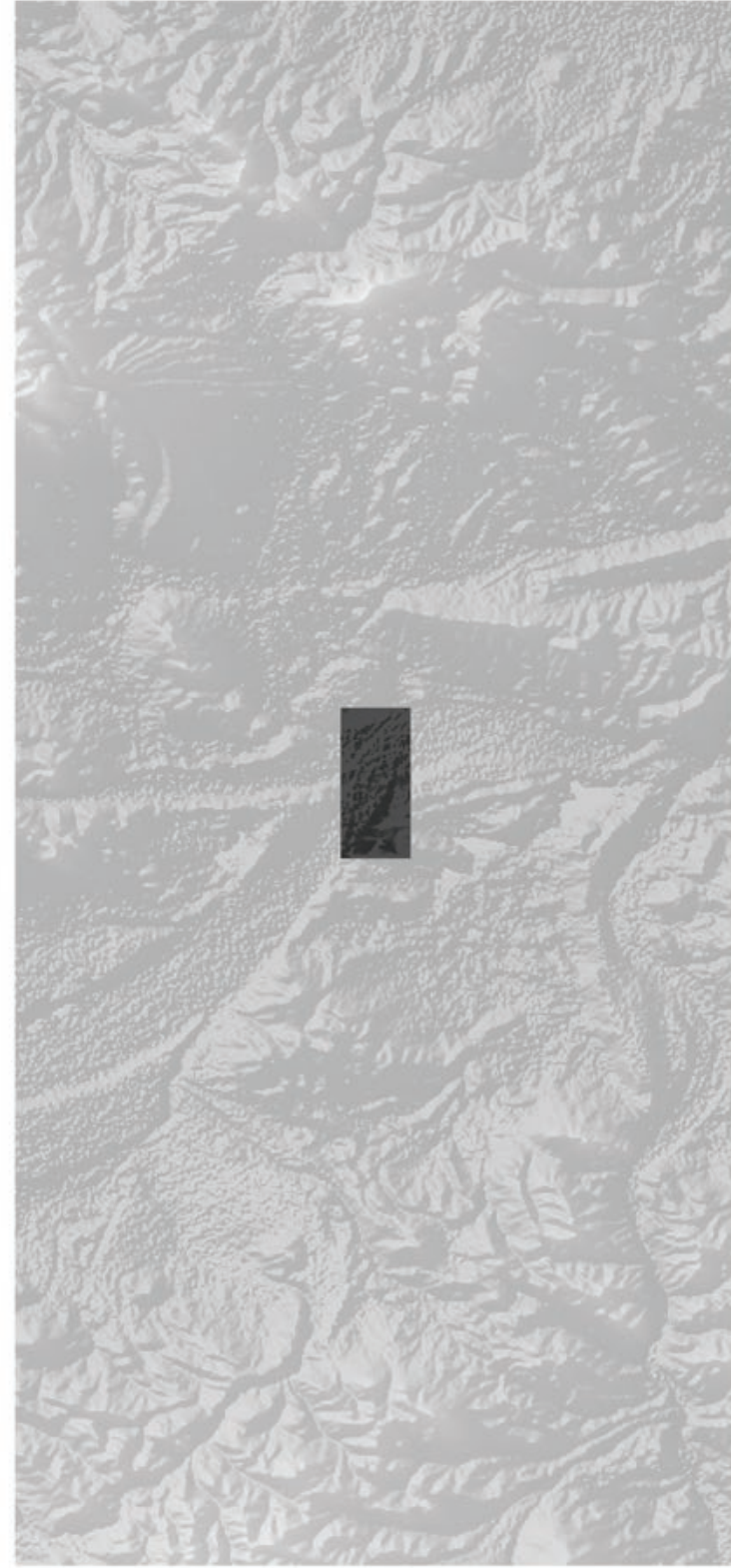
Since the beginning of what is now known as Chinese culture, the people of the Chinese territories have practiced the extension of reality with words. The words 山 (shan, mountain) and 水 (shui, water) may be abstractions of geographical features, but they also carry with them changing cultural imaginations and the possibility of describing exact, discrete locations. By listing and configuring words inherited from Shan and Shui, the words can be expanded into their tributary meanings. To study both the physical and linguistic mechanisms of the configuration of characters that hold similar meanings generates words with diverse meanings in the cultural and social context.

This project uses, as its point of departure, the linguistic mechanisms and their configurations of shan and shui, mountain and water, arriving at the spectrum of shanshui watershed with different microcosms that sensitively slice and interpret the communitas that are to be found, through careful, slow travel along the thickened length of the Yangtze River watershed.

This project's unique if unconventional mapping examines complementary ways of knowledge-making under different watershed taxonomies that embody sophisticated layers of social environments, histories and cultures.

Watershed Taxonomies, Quadrant Legend System and Mapping of Yangtze Watershed

Remote Landscape



远人山水



Wilderness



荒芜野地



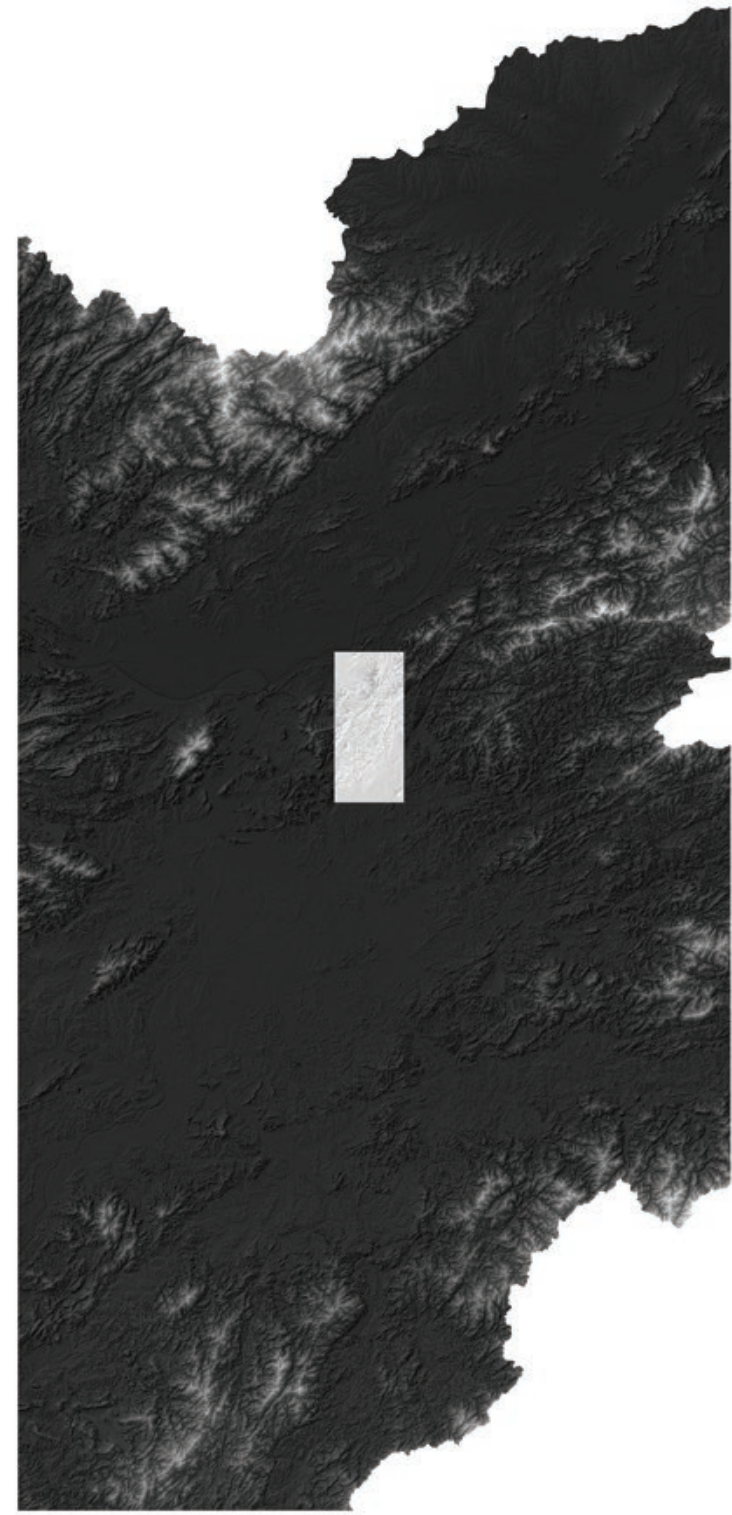
Natural Resource



生计资源



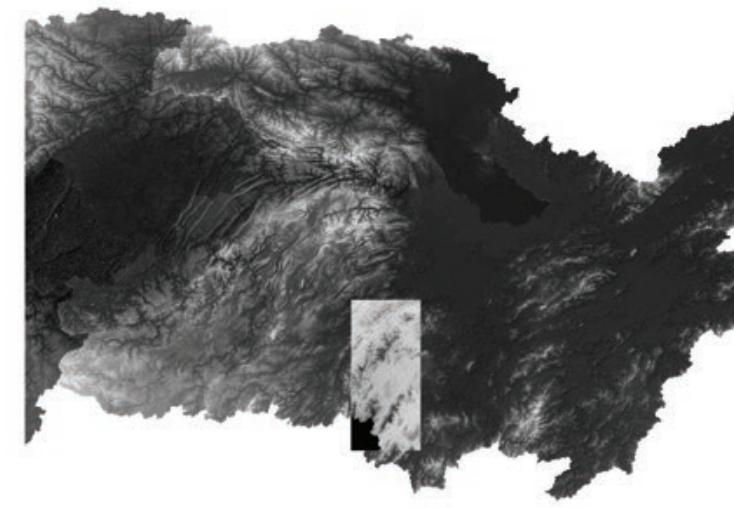
Place of Seclusion



林泉



Scenery



风景名胜



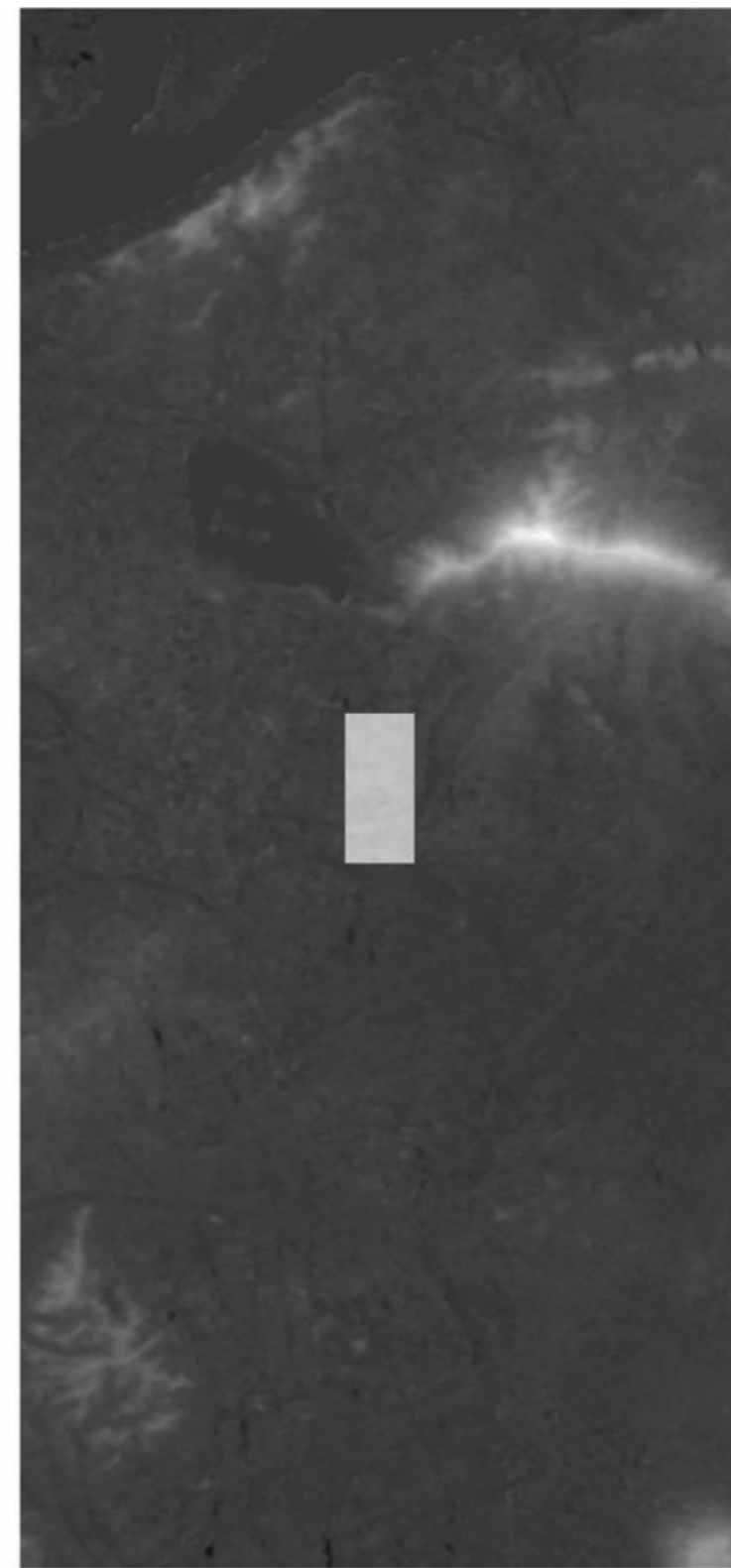
Seclusion Site Near Regime



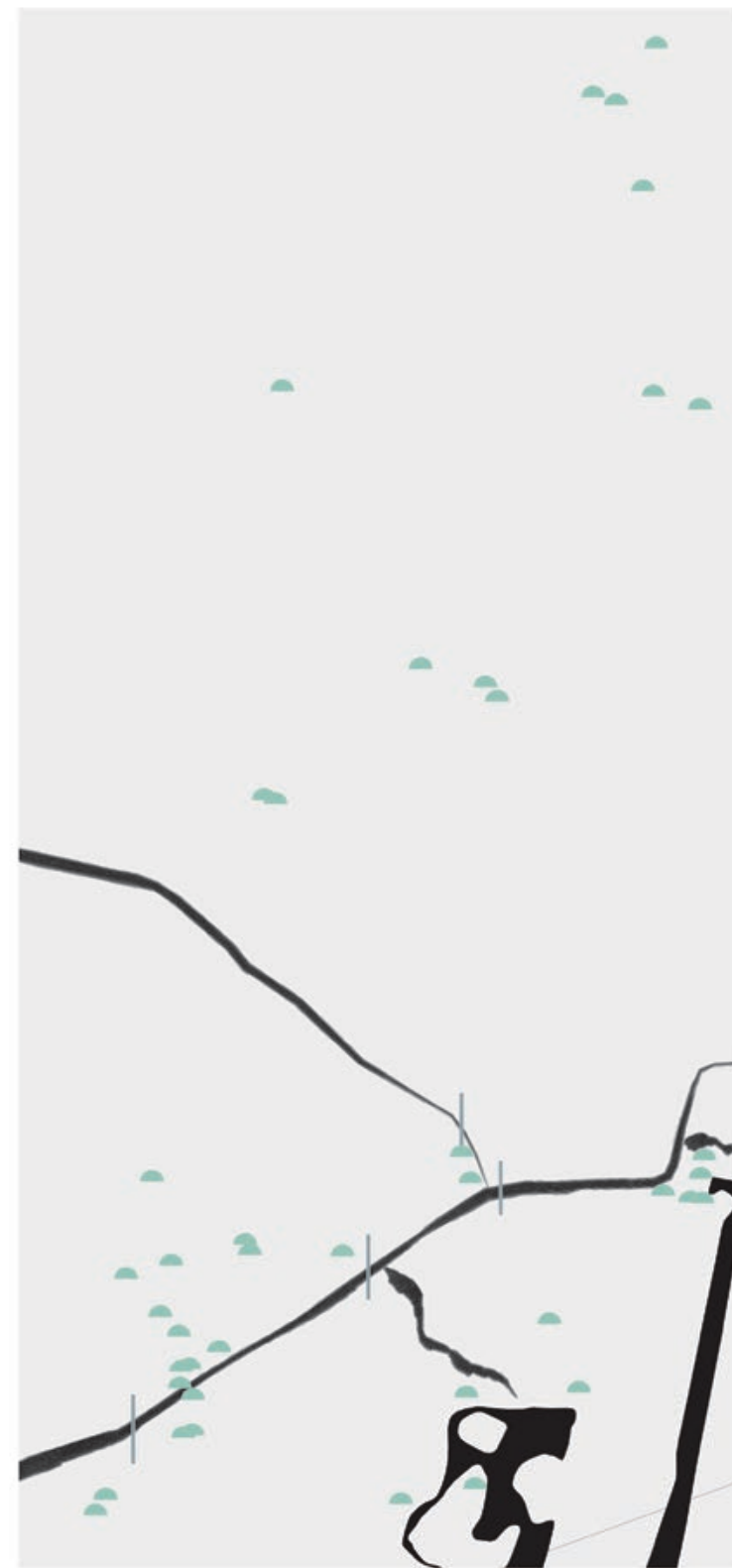
山林



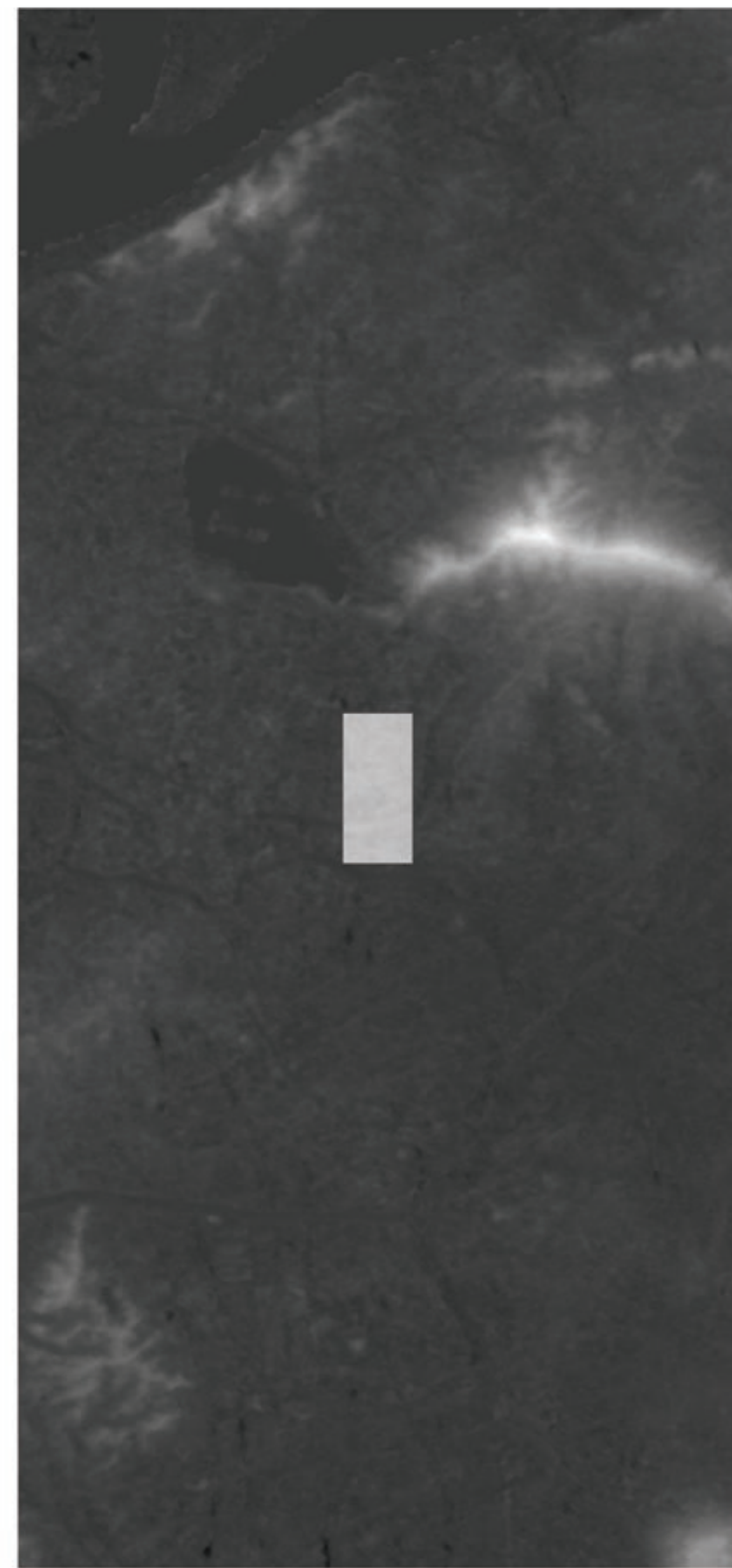
Land of Nostalgic Past



山河



Imperial Territory and Regime



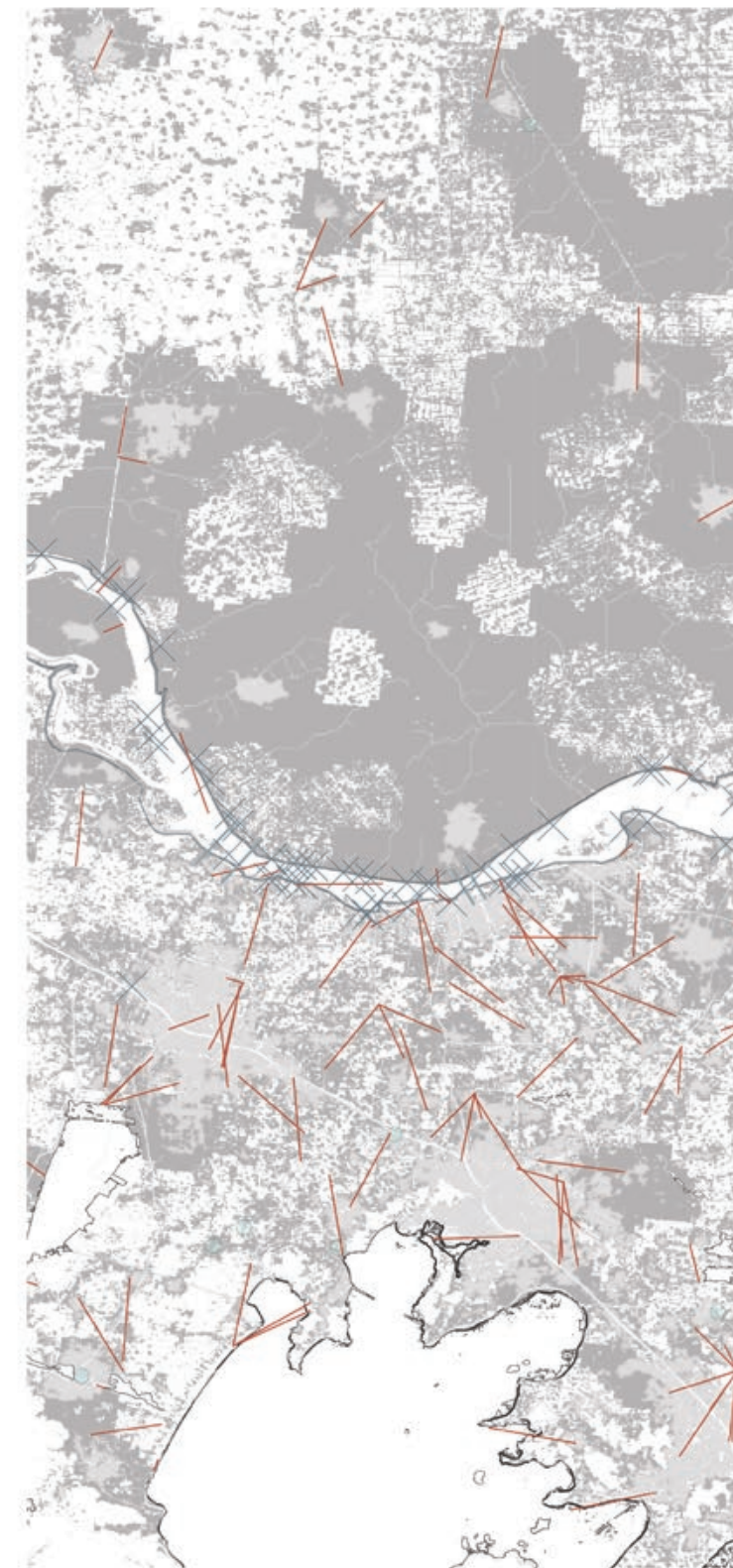
江山

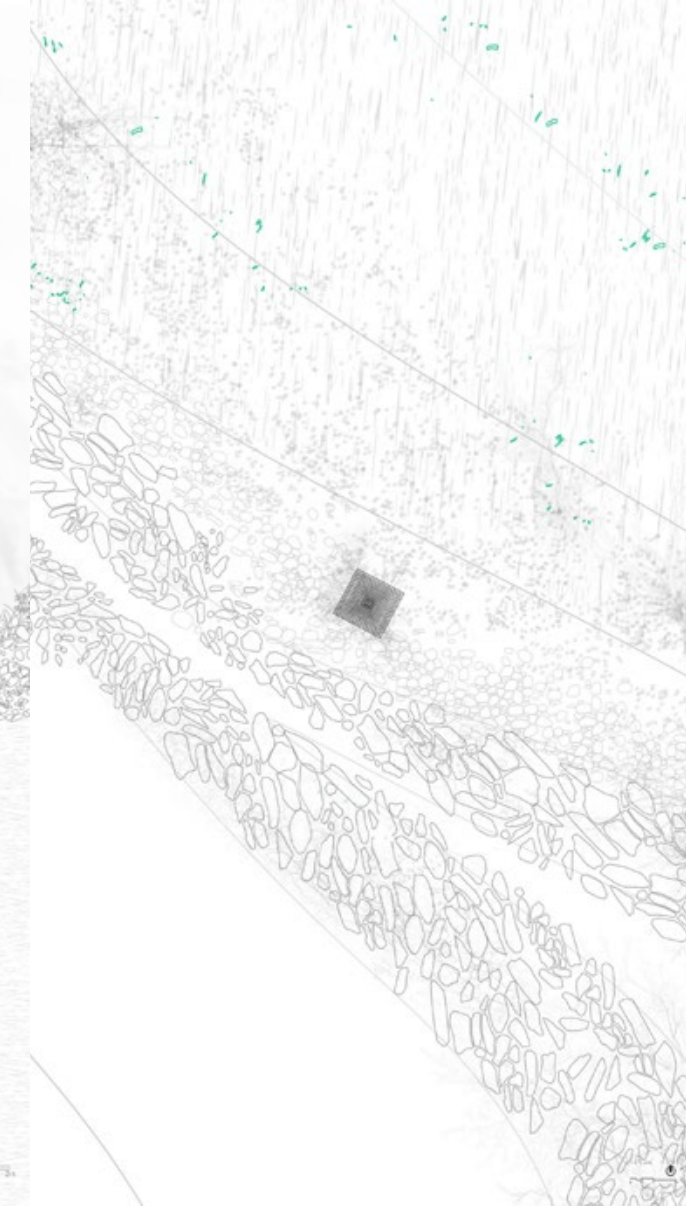
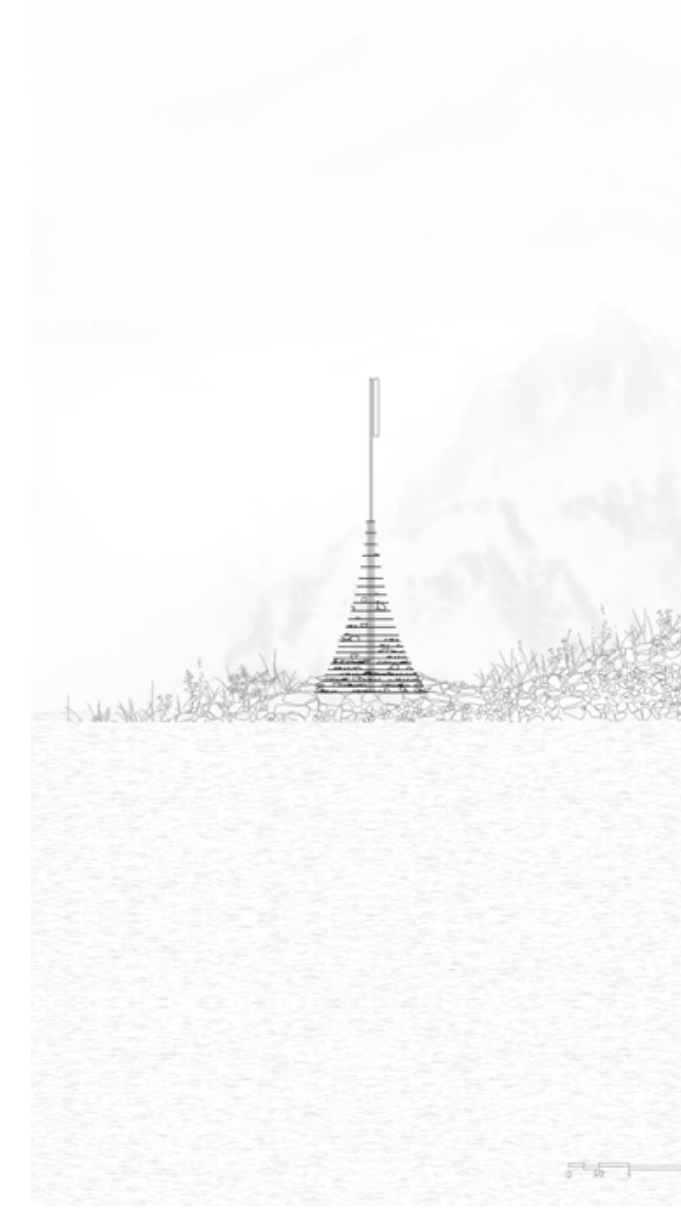
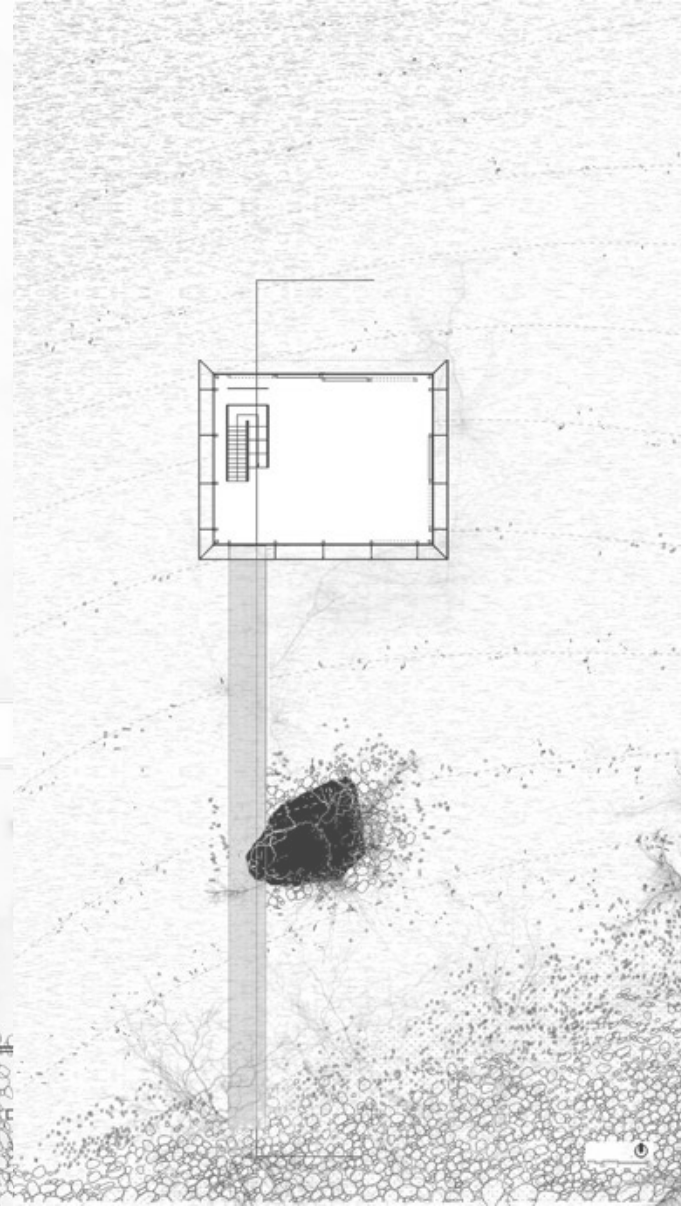
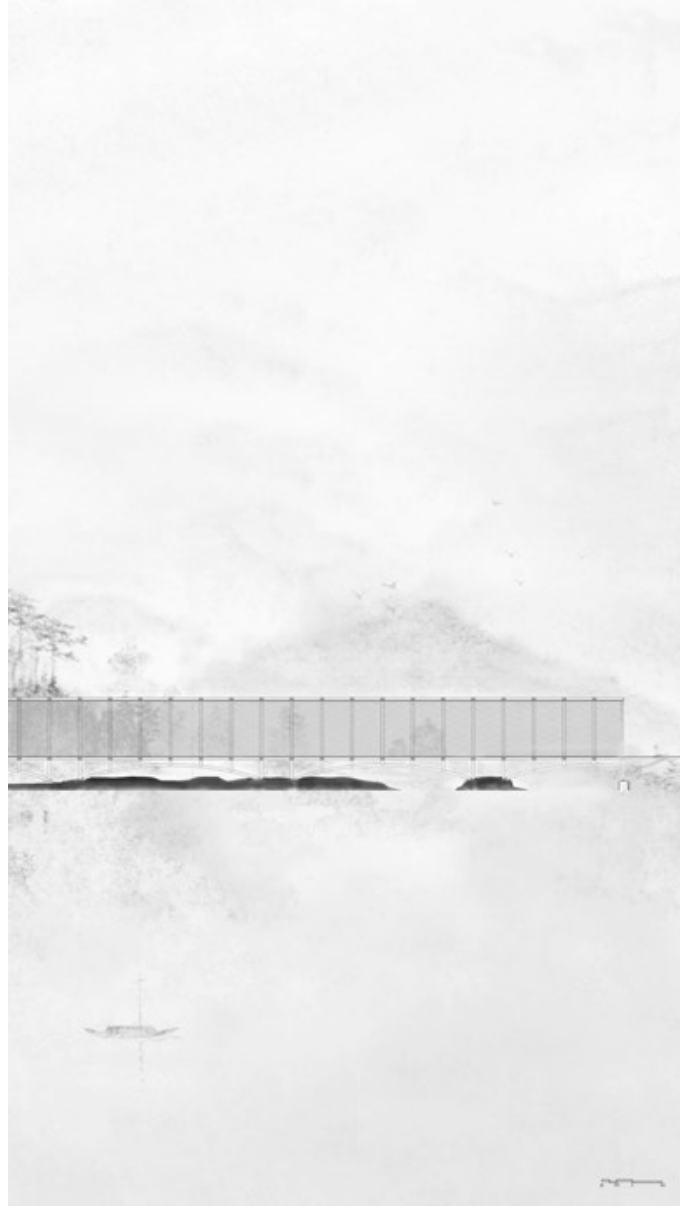


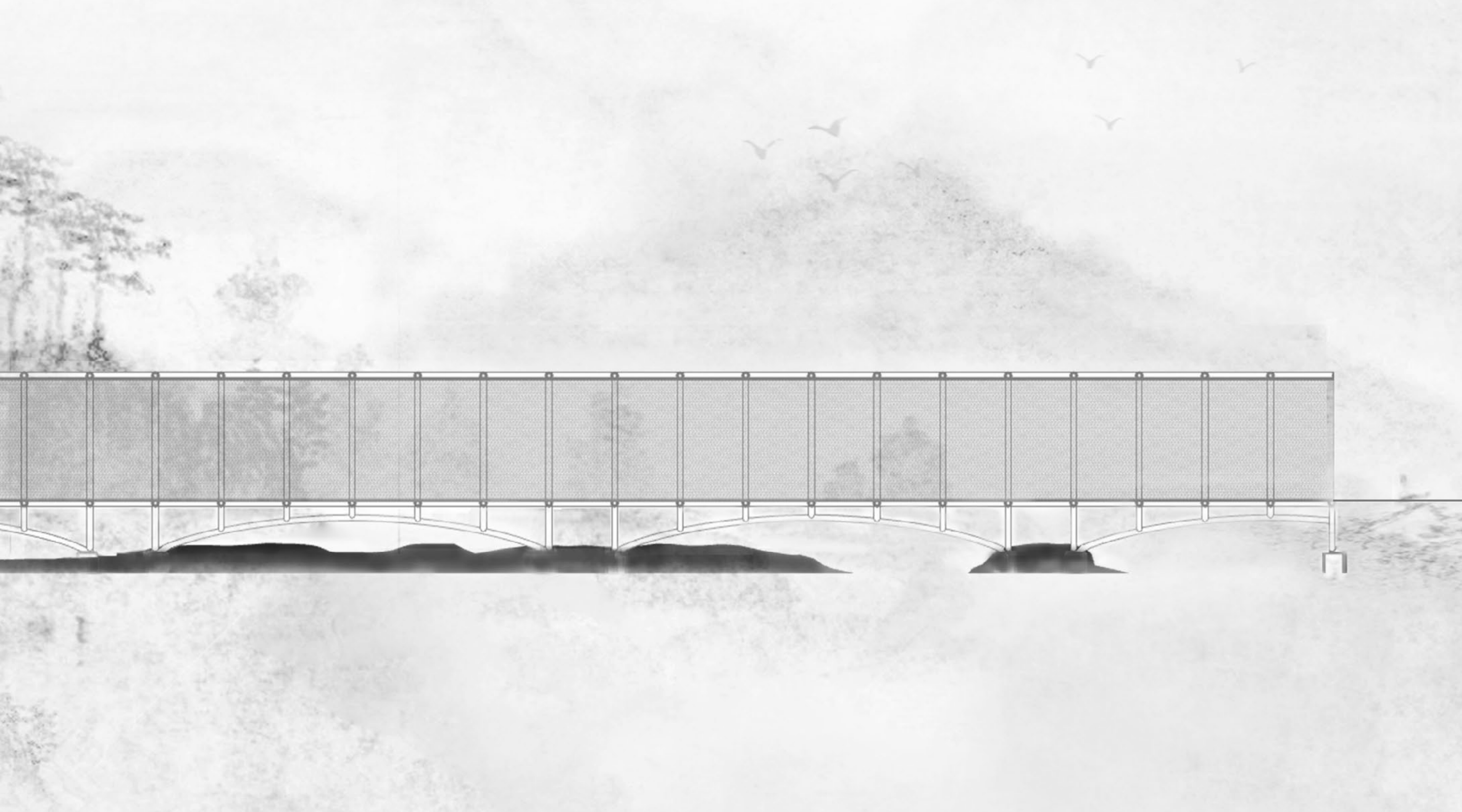
Secular Society



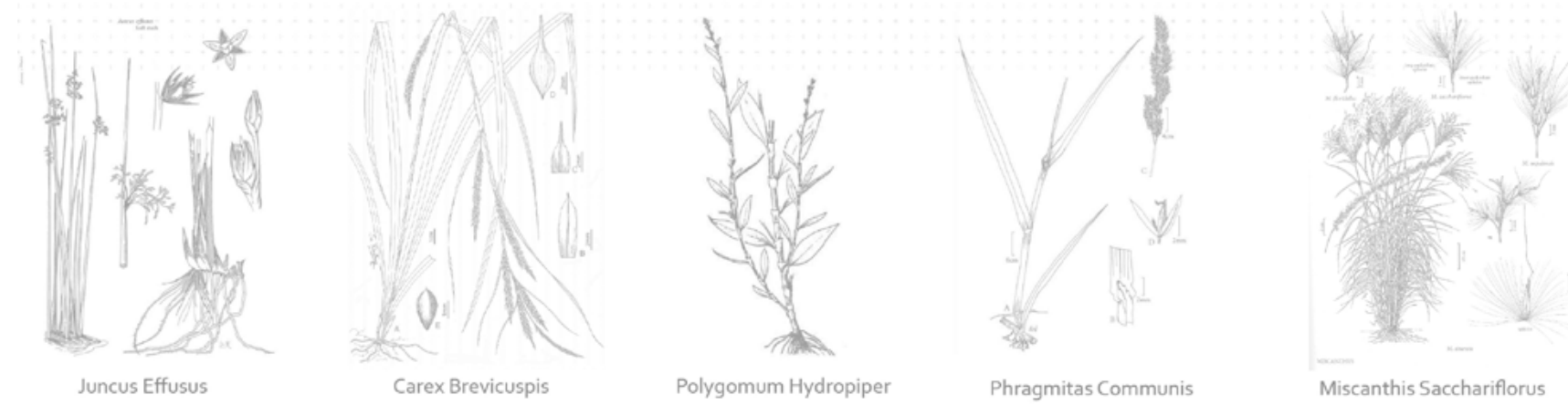
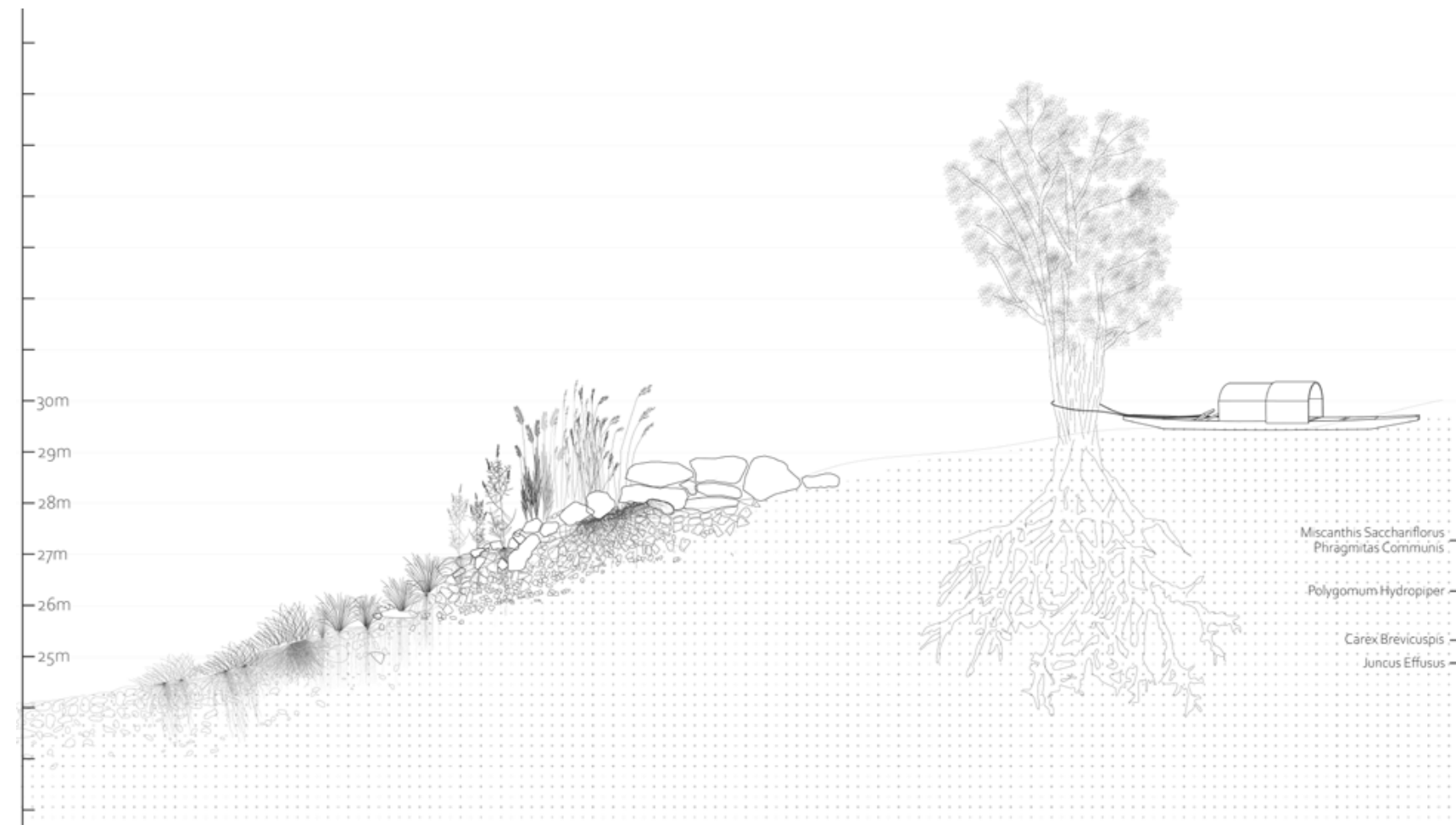
市井



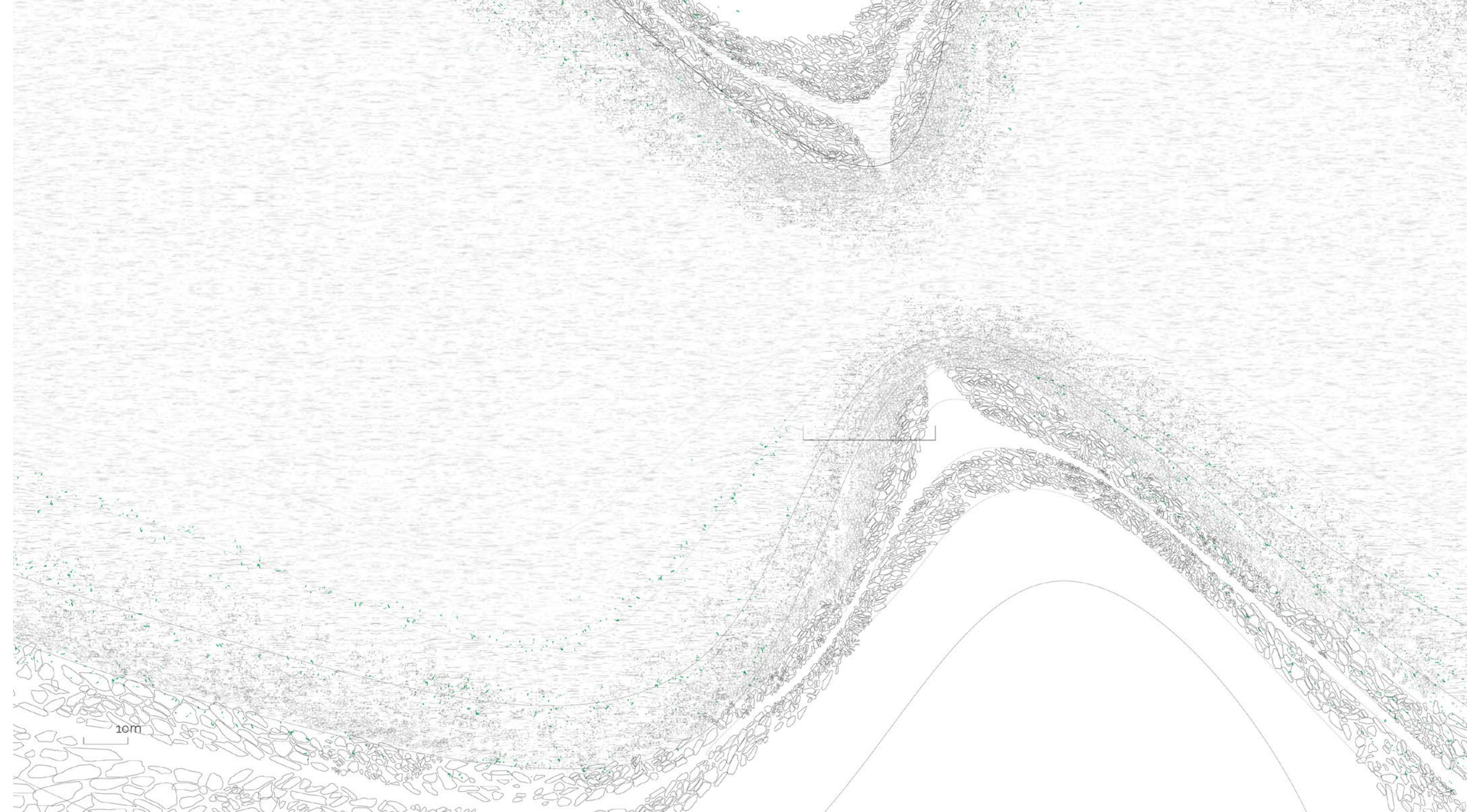


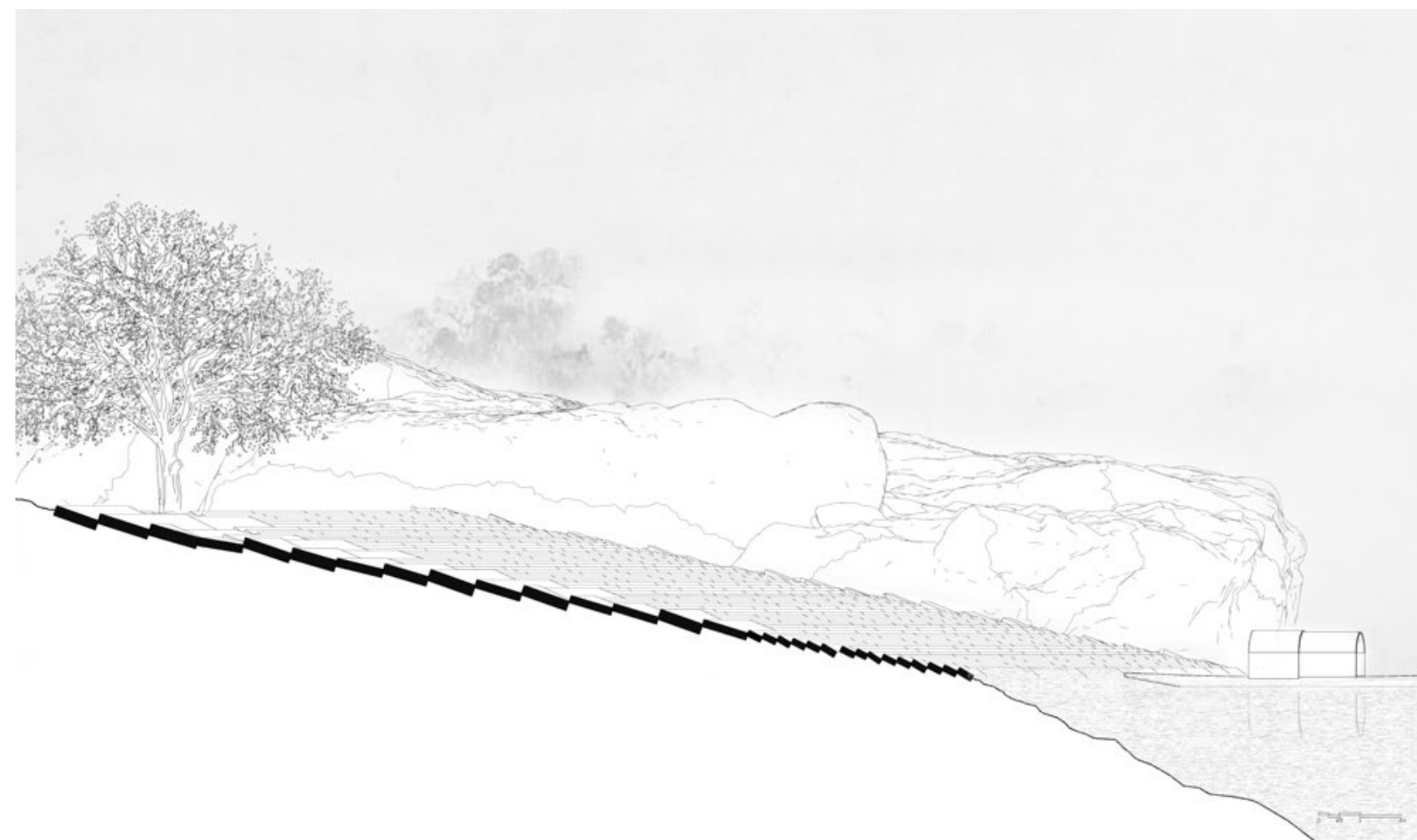


Water has become modern. Before the technological gaze that is cast on the water would eventually be cast back on us, the project hopes to unleash other forms of encounters between earth and water, human and non-human. In the asymptote of approximating this “wet togetherness”, the project proposes a trailscape where they are constantly morphing and being morphed by the landscape.



Not only recognize a landscape of biota as bio-indicators with different phenology, and try to understand their accumulated wisdom of living, the project also imagines ourselves, the body is also a measuring gauge and what is being measured. The dike connected the small ponds into a larger water network, and itself is an elastic ruler that is continuously morphing and being morphed by the water. The small trail in between the two banks of the dikes would be discontinued because of the water rising.





Exile and Home-coming
Pilgrimage Trailscape in Upstate NY

2022 Spring, GSAPP, Advisor: Prof. Ziad Jamaledine
Collaboration: Yuli Wang, Christopher Scheu and Mingyue Zhang





Walking, the sole of the foot and the earth briefly touches;
Pausing, legs rooted in the soil.
Lifting, falling, the alternating disruption and restoration of balance.

As one foot leaves the ground, the other waits for its return.
In the abeyance of walking,
We know the road under our feet is both an exile and home-coming.



In the accumulation of each small step, we come a long way.
We measure the earth by the toil of our bodies.
In walking, we bear witness to the power of small, incremental change.



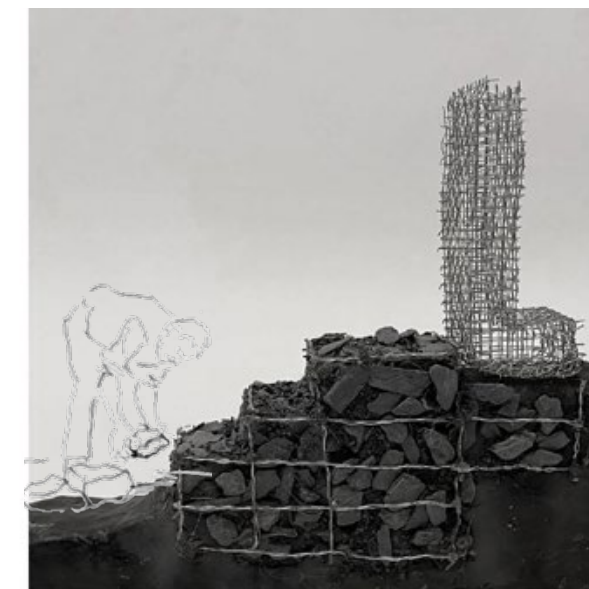
Locals, hikers, pilgrims each carry one stone from quarry waste along the trail to put into empty gabion wall.
Slow but incremental process



Walking on the trail, one carries a rock from the quarry waste to gabion walls along the flood zone to repair the ecological damage, while creating a spiritual bathing house, nursery and other infrastructures and hospitality programs.

By wayfaring from one point to the next, the pilgrims take part in the act of Trailmaking. The trailscape becomes the practice of conservation of the land, a ritual in itself, bridging the contemporary nature-religion divide.

The sanctity of the trailscape arises through an incremental and long term approach to developing a symbiotic relationship between the pilgrims and the natural environment. The processes of wayfaring from one location to the next and creating paths which contain additional meaning derived from the acts of healing that take place along the way creates the foundation for the spiritual dimension of the pilgrimage. The trailscape fosters a mutually beneficial relationship between the users of the network of trails and the natural environment that the trailscape is situated within.





ECOLOGICAL DAMAGE: QUARRY
 the locals, hikers and pilgrims may pick up small rock from quarry waste, where rock waste can account for 60-90% of the whole excavation activity



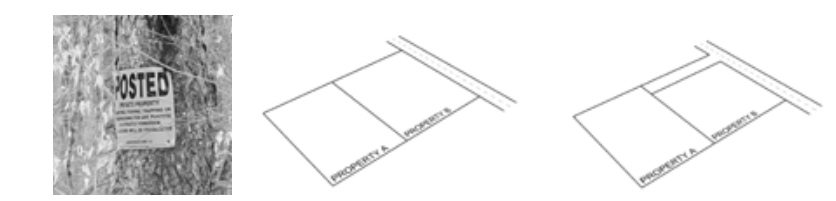
ECOLOGICAL DAMAGE: EROSION
 then put rock into the gabion wall that mitigates the erosion; plant the seedlings in the nursery constituted of gabion walls



ECOLOGICAL DAMAGE: FLOOD
 put rock into the gabion wall as foundation at the sharp turn of the creek to mitigate the flood



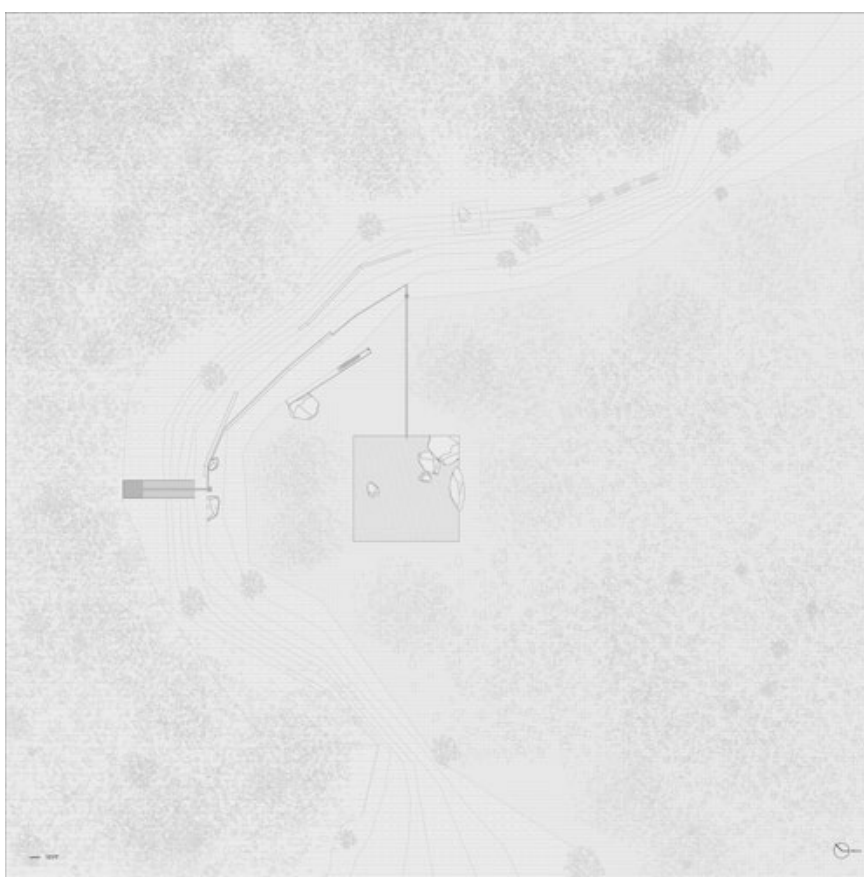
ECOLOGICAL DAMAGE: INVASIVE SPECIES
 cut and dehydrate knotweed from overgrown, dried knotweed then used as architectural material



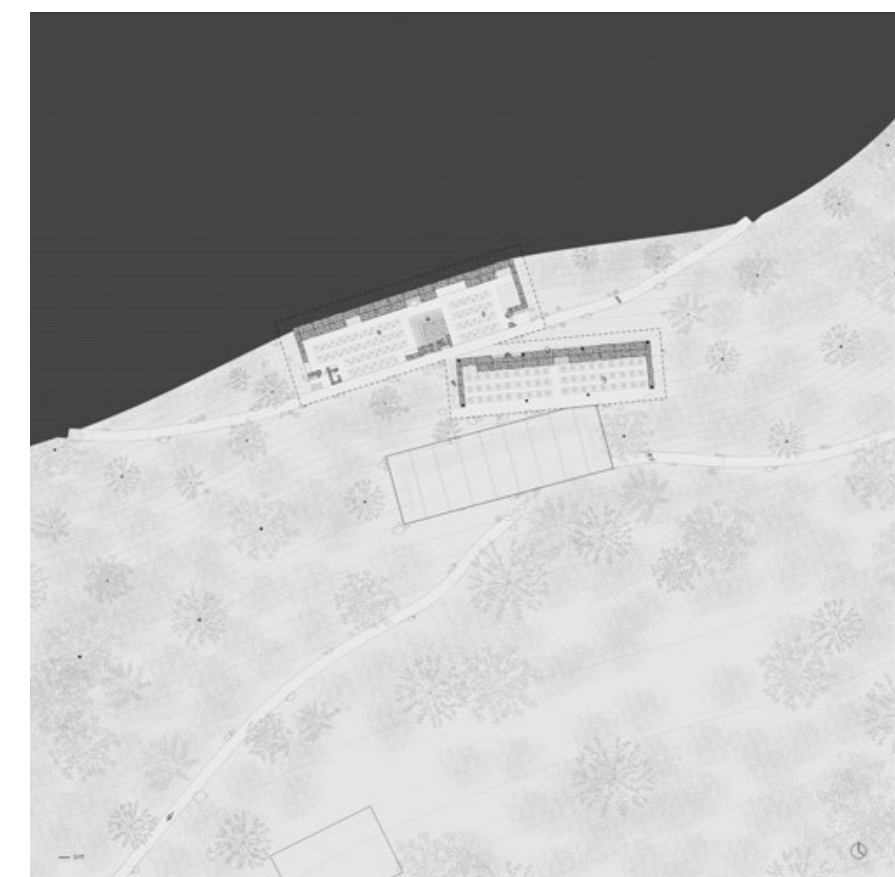
PROPERTY LINE
 through Easements and Right-of-Way, linear gabion walls become inhabitable and shared at certain times for hikers and land owners



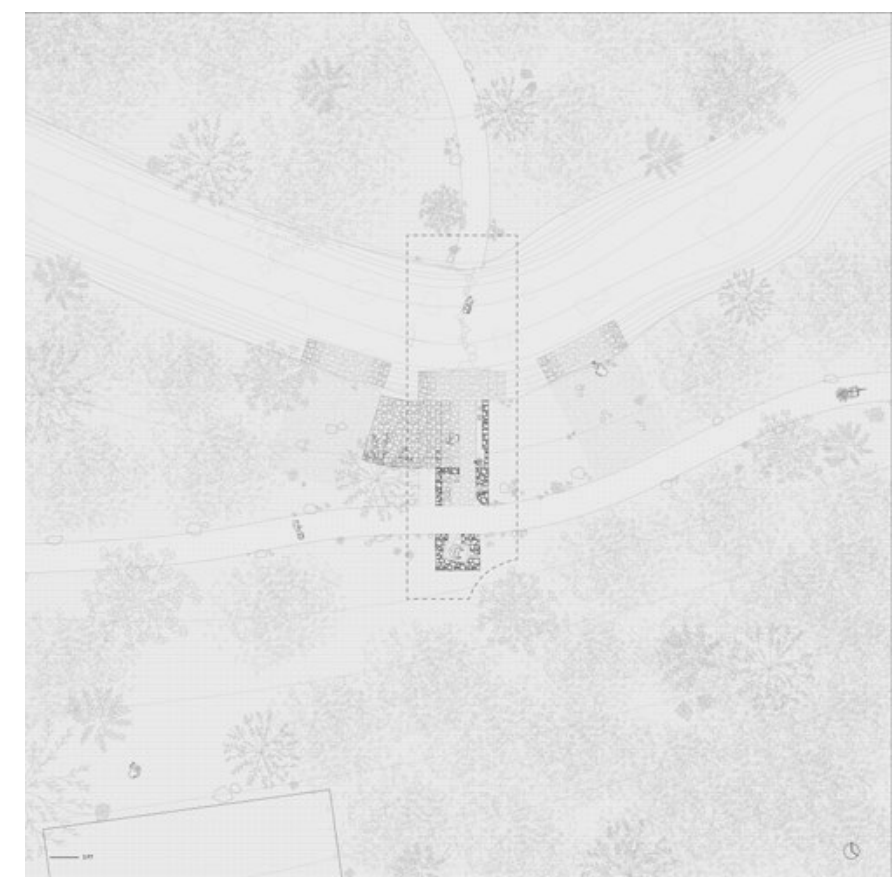
ECOLOGICAL DAMAGE: ROAD CREEK CROSSING
 replace the culvert with bridge; plant seedling on the eroded ground at the triangular area of the road-creek crossing



CAVE SHRINE



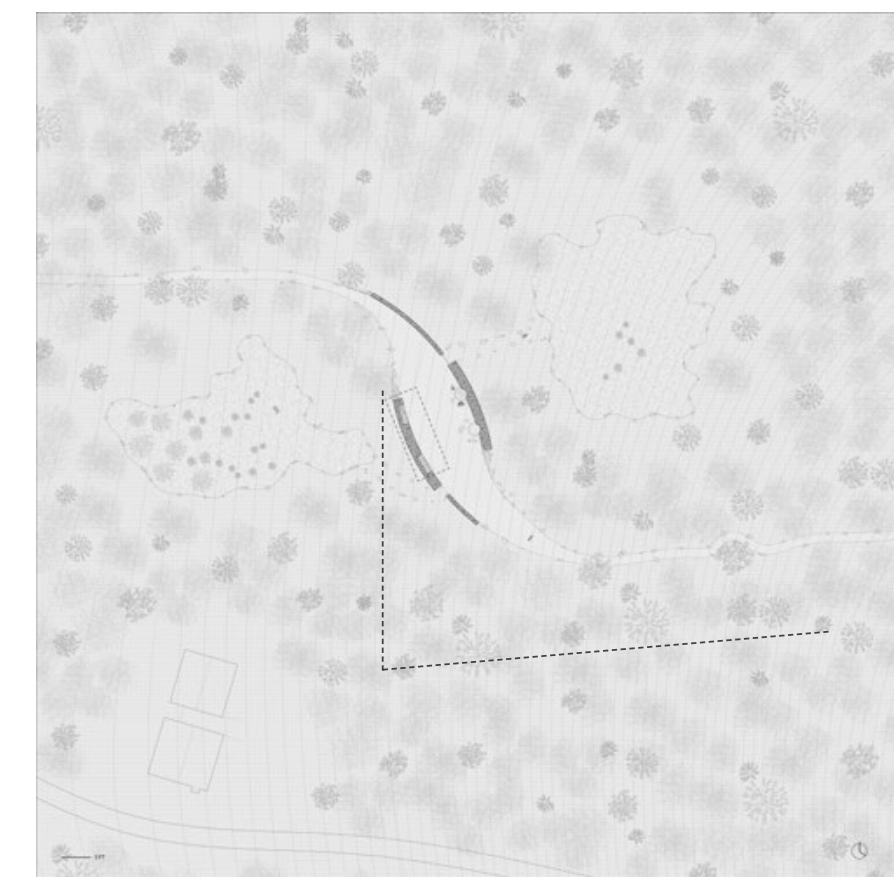
NURSERY



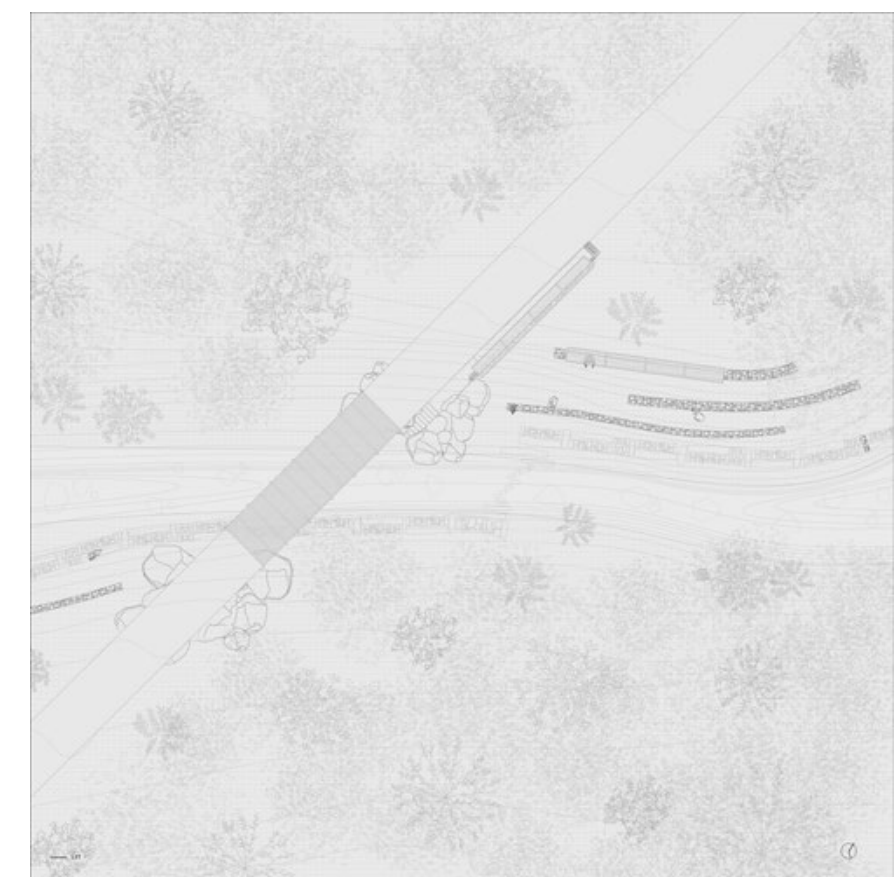
BATHHOUSE



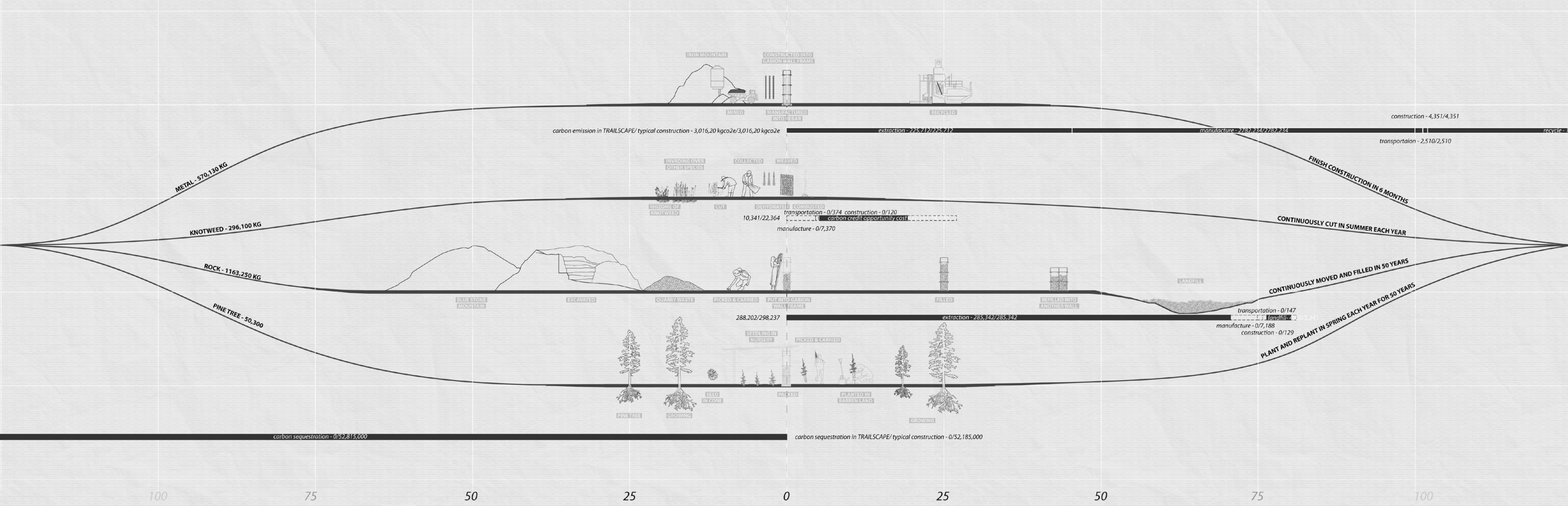
KNOTWEED SHRINE



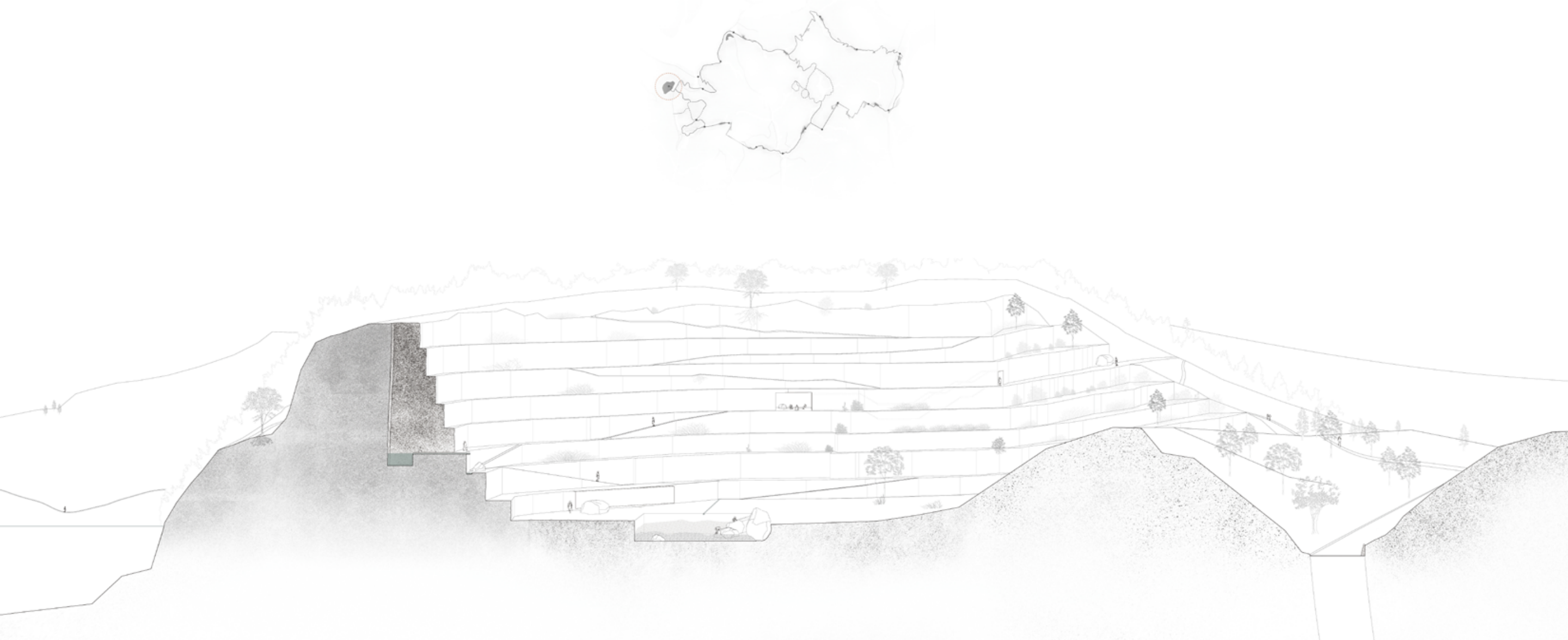
SHARED LINE



BRIDGE

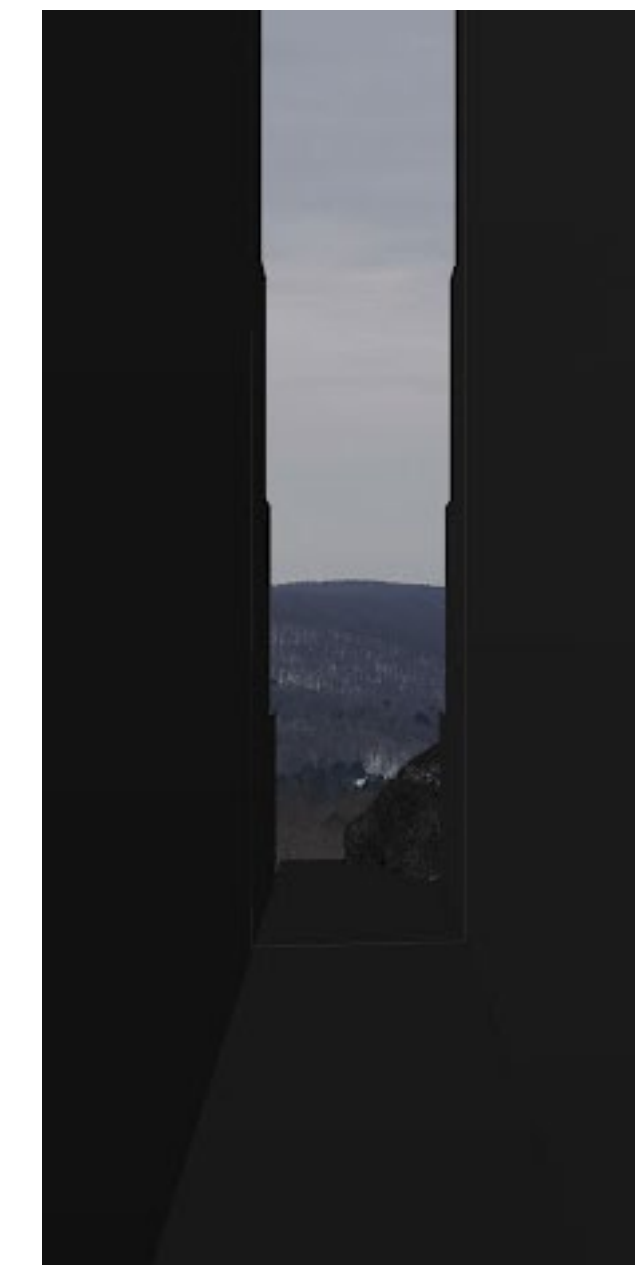
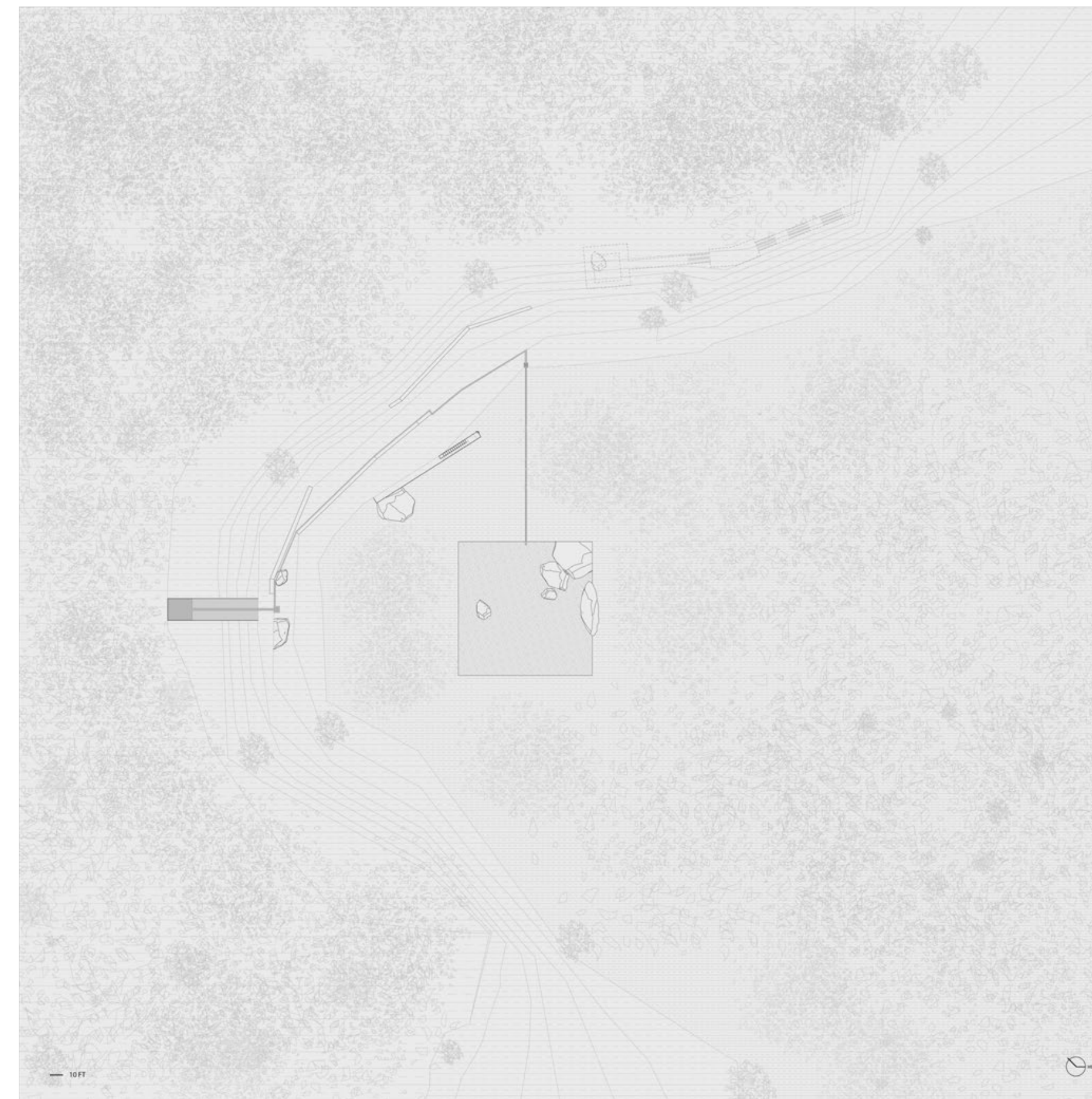


Life of Material Circularity and Carbon Footprint Chart



Rock and Water Trail
 4-10 hours 15 miles
 Quarry - Shrine In Rock

The trajectory of the trail is continued to be determined by the ecological issues and site condition along the way, this particular quarry is still functioning, yet quarry has a limited life. Among all materials extracted in a quarry, waste can account for 60% - 90%. These small rocks, one could see as piles of quarry waste (60-90%), or as valuable reusable material, that could be used for the gabion walls. In a volunteering mechanism, the hikers who enjoyed the tranquility in Shrine in Rock are encouraged to carry a small rock along the trail to the gabion wall ecological infrastructures / architectural interventions. Islamberg community would help with the nursery for re-vegetation of the quarry after it eventually achieves its lifespan.



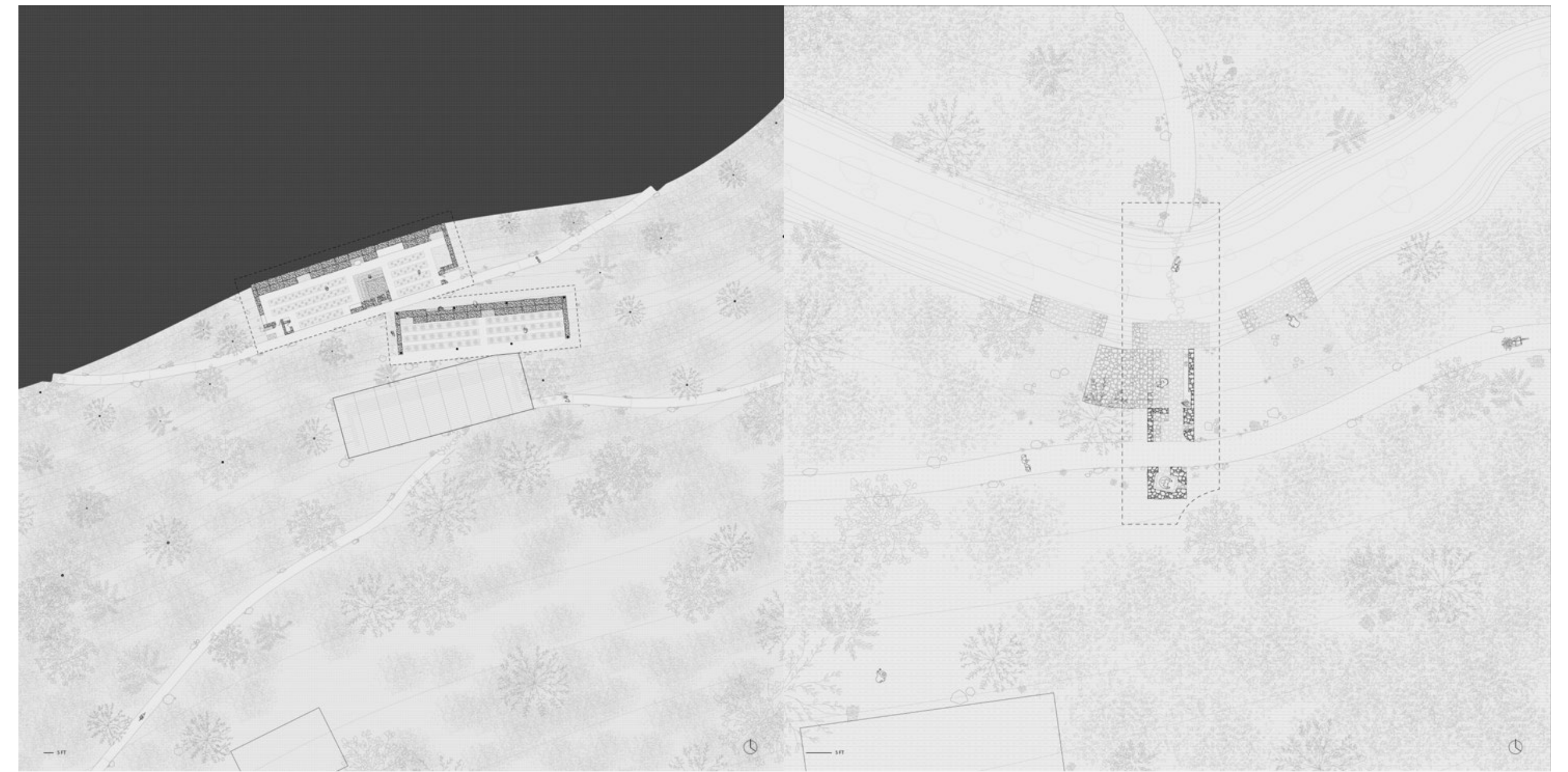
Ecological issue - Quarry
 Program - Cave shrine in rock

In multiple scales of collaborations, the quarry company would build a shrine for the nearby community of Islamberg and hikers by carefully creating the cavity of a CUT into the rocky cliff with spatial considerations during its current excavation work. The form is a palimpsest of the contemporary chasm of the nature and human divide. The hikers would walk up the hill, not seeing the cliff face of the quarry until walking out of the tunnel. In the dim-lighted tunnel one could concentrate on the movement of walking solely. Along its existing stepped cliff facade are the ramps that lead the hiker to the shrine. Within the Shrine in Rock, a small pond is collecting the rainwater, and the aqueduct is guiding the hikers to go along and reach the pond of small rocks at ground level, where the rocks could be



Prayer Trail
1 hour, 1 mile

The Islamberg Trail is an 1 hour prayer loop centered around the existing mosque in the village, enriching the religious life of Islamberg. Nursery, and bathhouse together with the mosque would enrich the religious life of Islamberg by creating spaces for spiritual ritual. The first stop that hikers could help with building is the gabion wall in the nursery to solve the erosion at the tangent intersection between *Prayer Trail* and *Rock and Water Trail*. The trail continues by following the creek that passes through Islamberg, where a bathhouse with gabion wall groin is located at the turn of the creek where flood is a concern in 50 years.

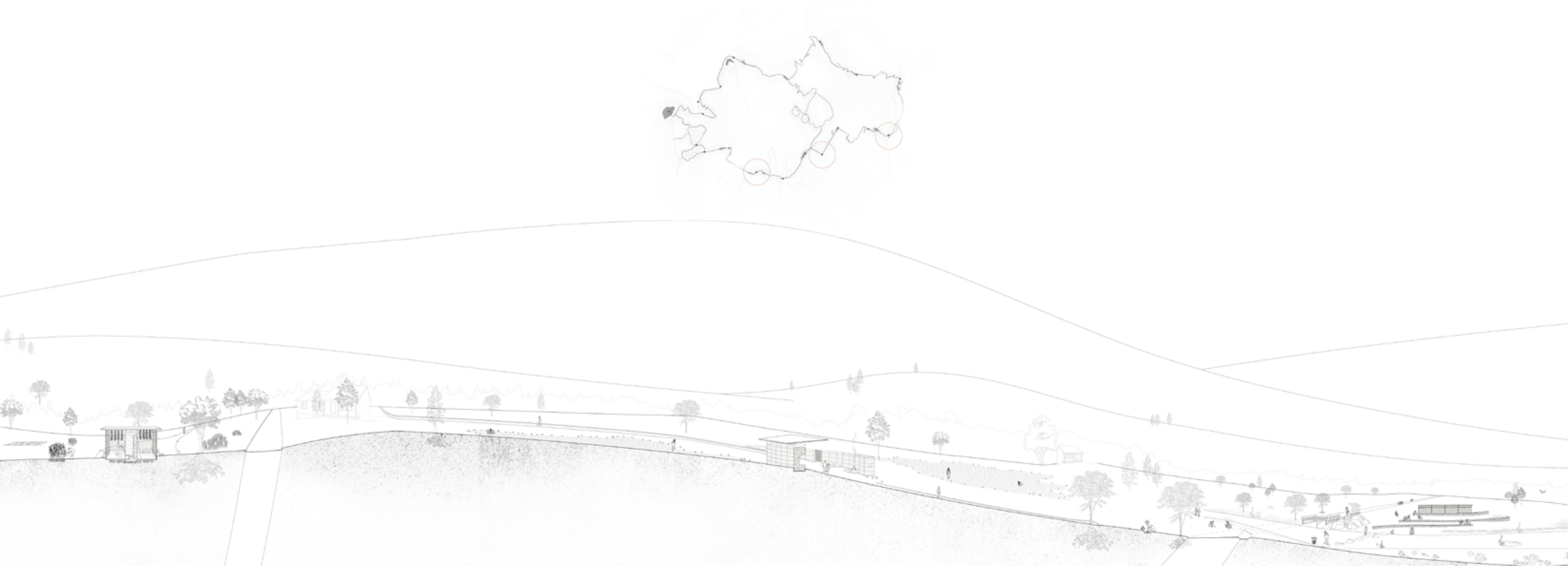


Ecological issue - Erosion
Program - Nursery

The hikers carry the stone waste from the quarry along the trail, and fill up the pre-installed rebar boxes, the gabion wall could strengthen the ground and mitigate the erosion. These gabion walls together will enclose space for the nursery. The seeds will be planted in September, grow over 18 months, taken care of by the Islamberg community, and then ready to be moved by the hikers to the barren land. Within the gabion walls that mitigates the erosion and encloses the nursery, inhabitable spaces for pray, rest, storage, etc. are made with the malleable meshes of the wall.

Ecological issue - Flood
Program - Bathhouse

As the creek meanders and will move forward at those meander points, houses next to those points will face the danger of flood within 50 years. To prevent that, groins are installed at the weak points to strengthen the river bank and limit the movement of the creek by intruding in the river, perpendicular to the river bank. The insertion of the framework into the bank will be done by the construction team and later be filled up by hikers and Islamberg people with rock from the quarry. The stepped ground allows the water to flow into the bathhouse and form a basin where people could have rest or ritual of ablution.



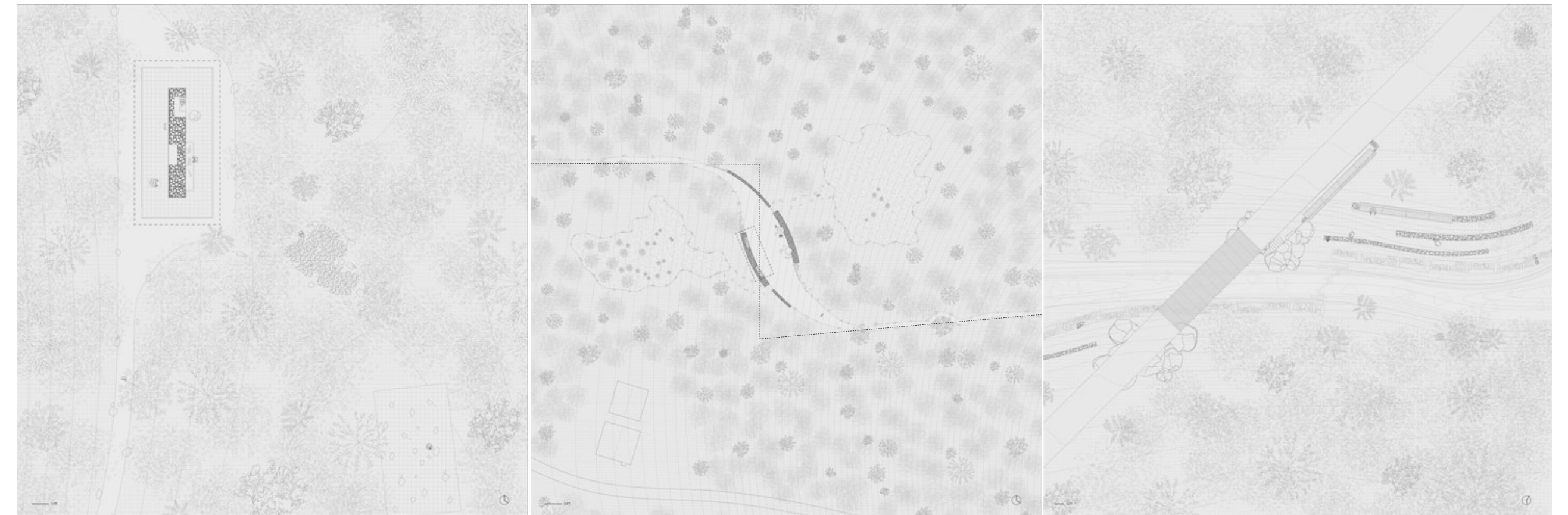
Rock and Water Trail
4-10 hours 15 miles

INVASIVE SPECIES OVERGROWN - KNOTWEED SHRINE
PROPERTY LINE - SHARED LINE
CREEK ROAD CROSSING - REST AREA

By resolving the ecological issues (invasive species knotweed overgrown, property line, and creek and road crossing), spiritual and contemplative spaces and areas that provide positive experiential qualities such as outlooks or hospitalities could be naturally generated. Rocks carried by the hikers would be put into the gabion wall structures of ecological infrastructures / architectural interventions along the trailscape; seedling from the nursery would be planted along the eroded barren land. Slow yet incremental change.

Plant a tree and feel the delicacy of the young shoots and the resilience of their growth;
Take hold of an ageless stone and feel the crustal process and time in its texture that is vaster than human beings.

The hikers and pilgrims are able to expand their regional knowledge through an intimate relationship with the ebbs and flows of the local ecology. Taking part in seasonal practices and being attuned to changes in the environment over the years enables pilgrims to extend their charitable practices to the ecological systems that they are a part of.



Ecological issue - Invasive species
Program - Knotweed Shrine

Site issue - Property line
Program - Shared line

Ecological issue - Road creek crossing
Program - Rest area

Japanese Knotweed, is highly invasive across America. The lack of Aphalara itadori, a psyllid that keeps the plant in check, allows the plant to overrun entire ecosystems. The rhizomes can remain underground without any direct sunlight for years and still produce stems when the conditions are right. The difficulty of eradicating this plant in non native habitats means that most efforts are put into damage mitigation.

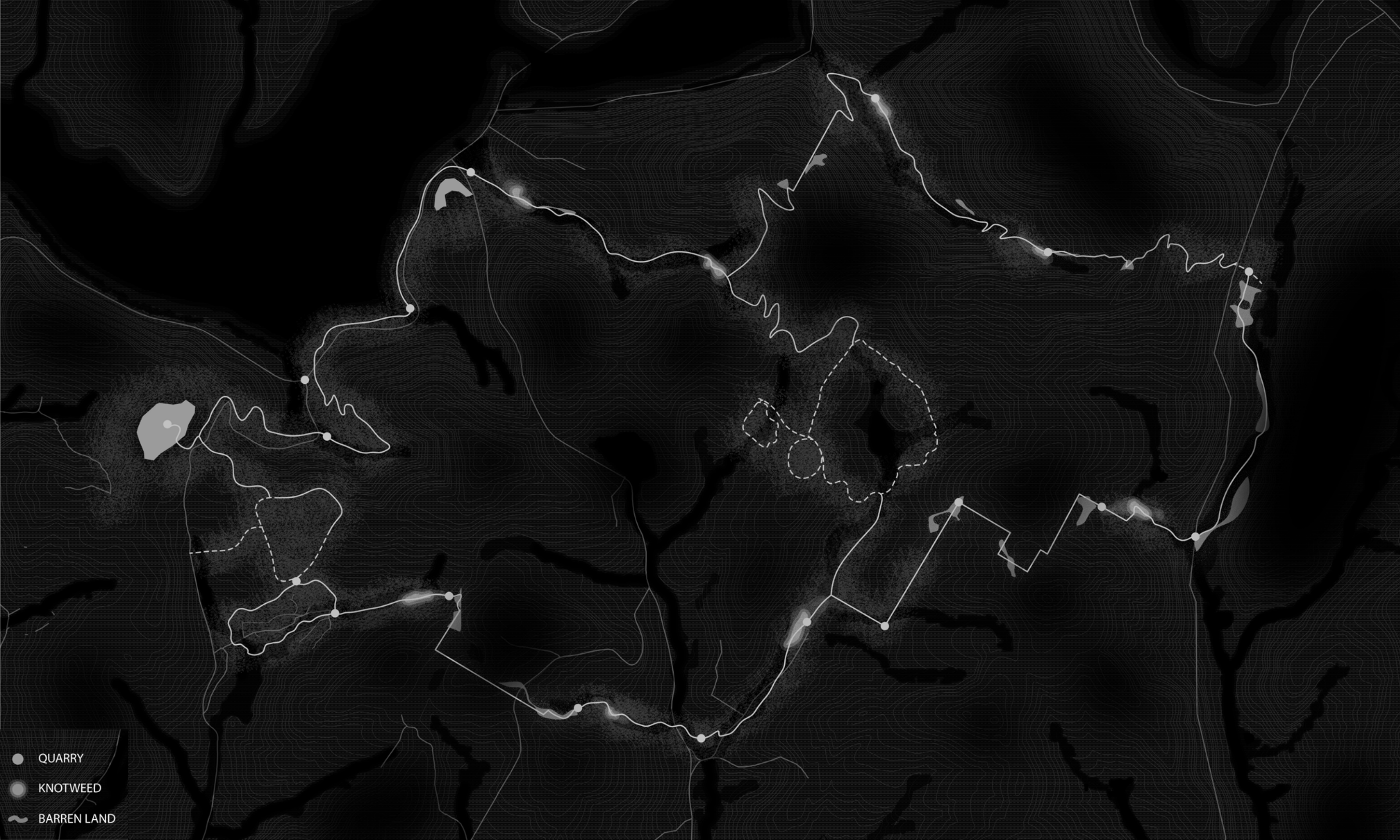
Using the gabion wall as a central structural element to support a lightweight roof, dried, woven knotweed drapes from the four sides to partially enclose the shrine. The floor, gently indented into the hillside, is a bio tarp which covers the ground of a formerly infested area. Still-drying knotweed hangs from the ceiling, as the woven texture of the facade allows for wind to pass through but keeps out the rain. The gabion wall provides benches to sit, and storage space to keep tools. The shrine provides the means for working on restoring a knotweed infested area and in the process allows for the creation of a new building material to be used in the other structures along the trail.

A significant challenge to organizations working on ecological restoration is obtaining access to restricted parts of the ecosystem that are off limits due to the constraints of property boundaries. In order to address this issue of access to private property, the trail travels along property boundaries, drawn indiscriminately to the contours of the natural topography.

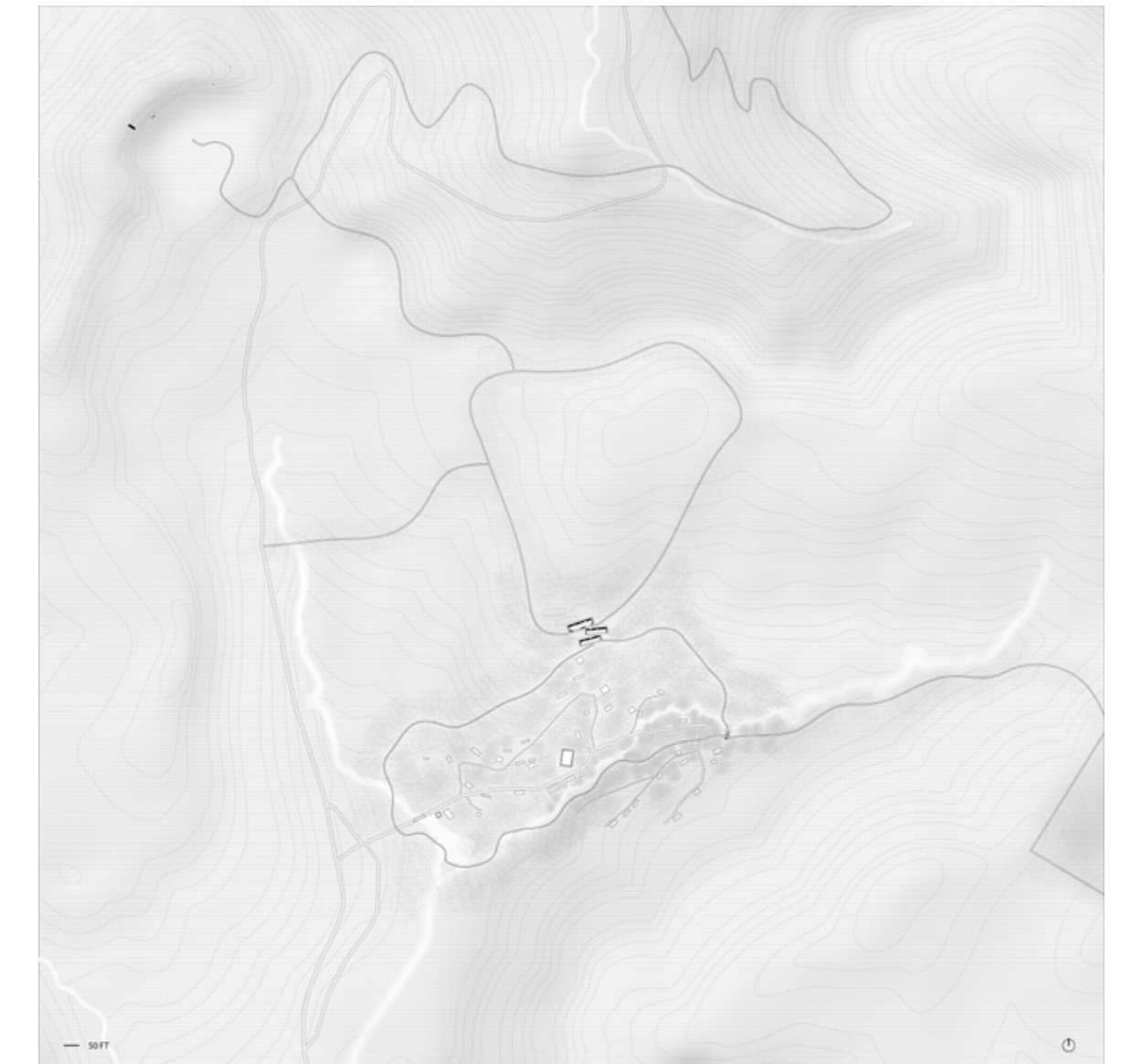
Making use of 16 US Code § 1248: Easements and Right-of-Way, the trail extends along the boundaries between two private properties creating a formal negotiation between the hikers and the property owners. Barren areas are present on this privately owned property. At this particular junction the trail cuts the sharp corners to create a momentary rest area which serves as the base for planting trees in barren areas on the adjoining properties. During planting season, the property owners can open gates along the rest area, signifying permission to access the property to plant trees in order to address the ecological concern. Access to the property is negotiated in exchange for assistance in the betterment of its natural habitat.

Road-stream crossings potentially act as barriers to aquatic organisms. Water passing through undersized culverts will scour away the surrounding soil over time. Undersized and poorly designed culverts can degrade water quality via scour and erosion, as well as restrict the movement of aquatic organisms between upstream and downstream habitat. Fish are a common victim in the loss of habitat due to poorly designed crossing structures. Safe and stable stream crossings can accommodate wildlife and protect stream health, while reducing expensive erosion and structural damage.

Replace the culvert that was impeding fish passage in Cadosia Creek with a bridge, so that trout, salmon, and other fish reach upstream habitat; also it restored natural hydrologic processes and allowed for unimpeded movement of large woody debris and sediment, and increased the existing cross-sectional area from only the diameter of the culvert to the width of a river. The weak spot of the triangular area intersected by the road and creek will be vegetated with the vegetation supplied by the nursery.

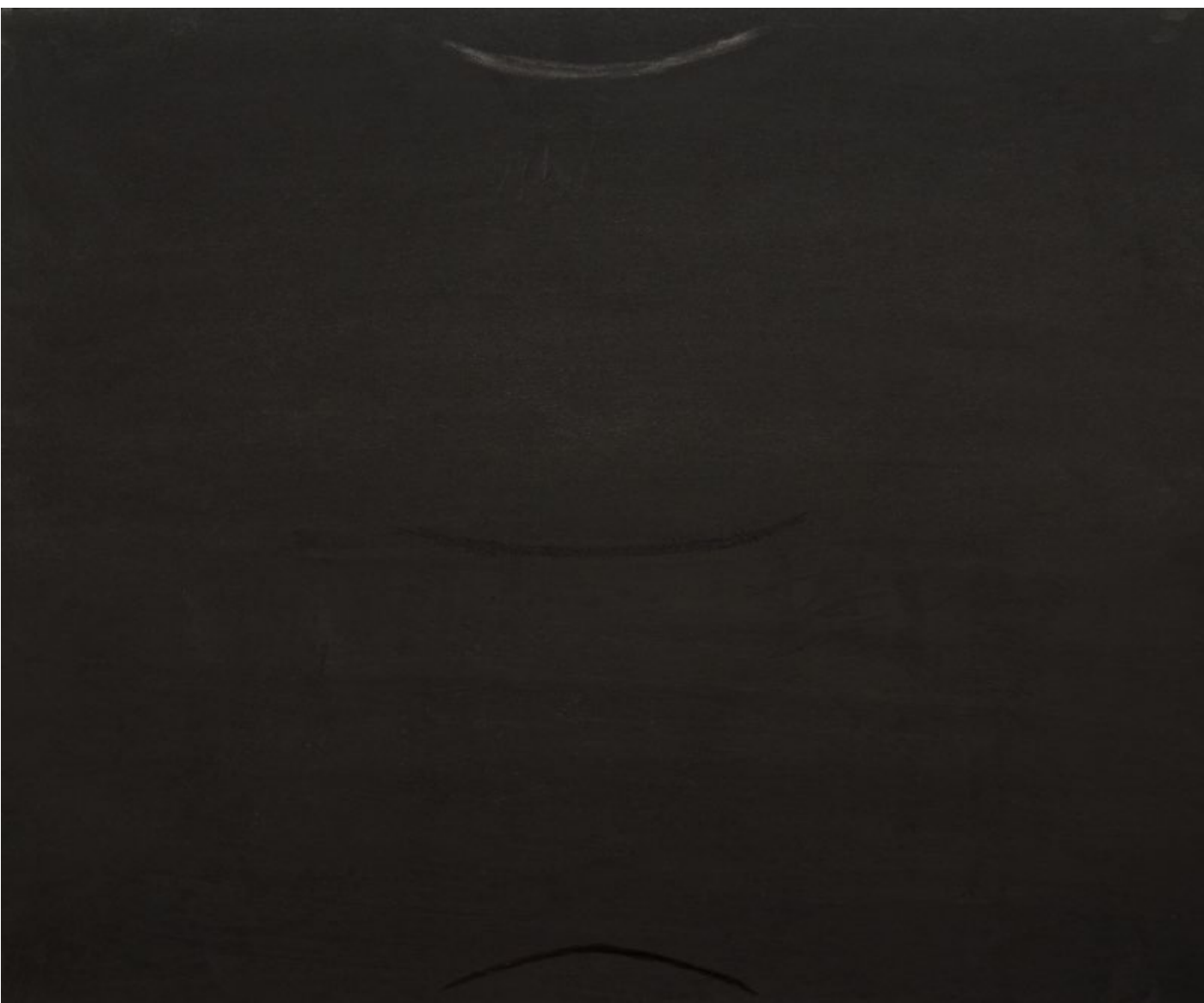


The network contains trails that vary by time frame. The first and smallest is that which immediately surrounds Islamberg for local residents and is traversable in about an hour. The second takes from five to ten hours to travel and stretches from the quarry near the Cannonsville Reservoir to the flood zone adjacent to Cadosia Creek. The third and longest links the aforementioned trails to an existing set of trail networks in the region, and is intended to be multi-day journey. The notion of trailscape allows us to see the trail not only as the infrastructure to get to the points of interest, but also to see it as a creative articulation of space and time, a physical and cultural remain of walking that enables the locals to expand their regional knowledge through an intimate relationship with the seasonal changes of the local ecology. The constellation of healed spaces and the paths in between the focal points together form a trailscape which itself is a mobility heritage. This embeds a notion of heritage into the landscape, as the paths are defined by the places along them which synthesize nature healing and spirituality. The trailscape is a mobility heritage, not only because the pilgrims and hikers articulate a physical trajectory which is informed by the acts of restoration, but also it forms an ever-evolving topography over time.

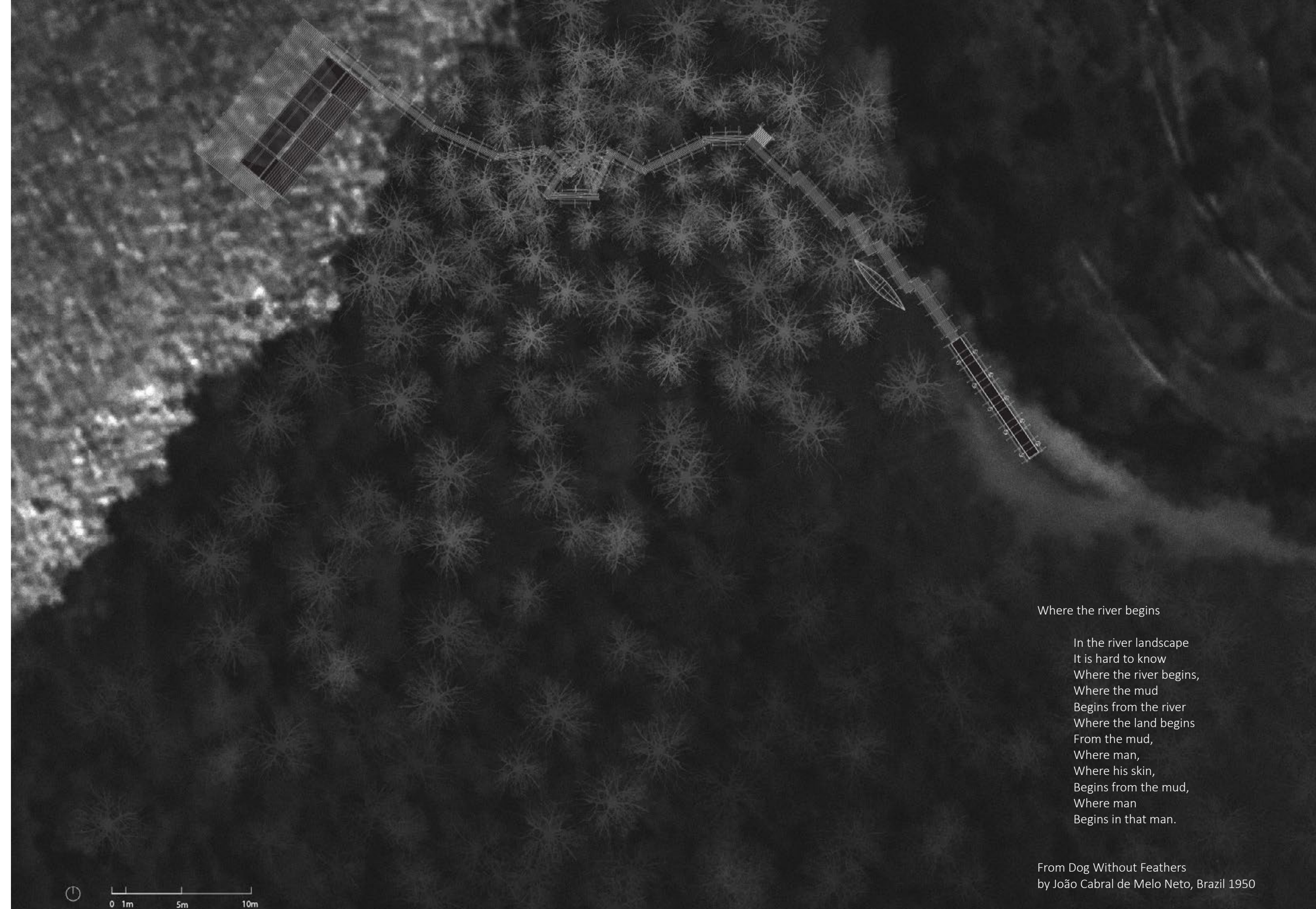
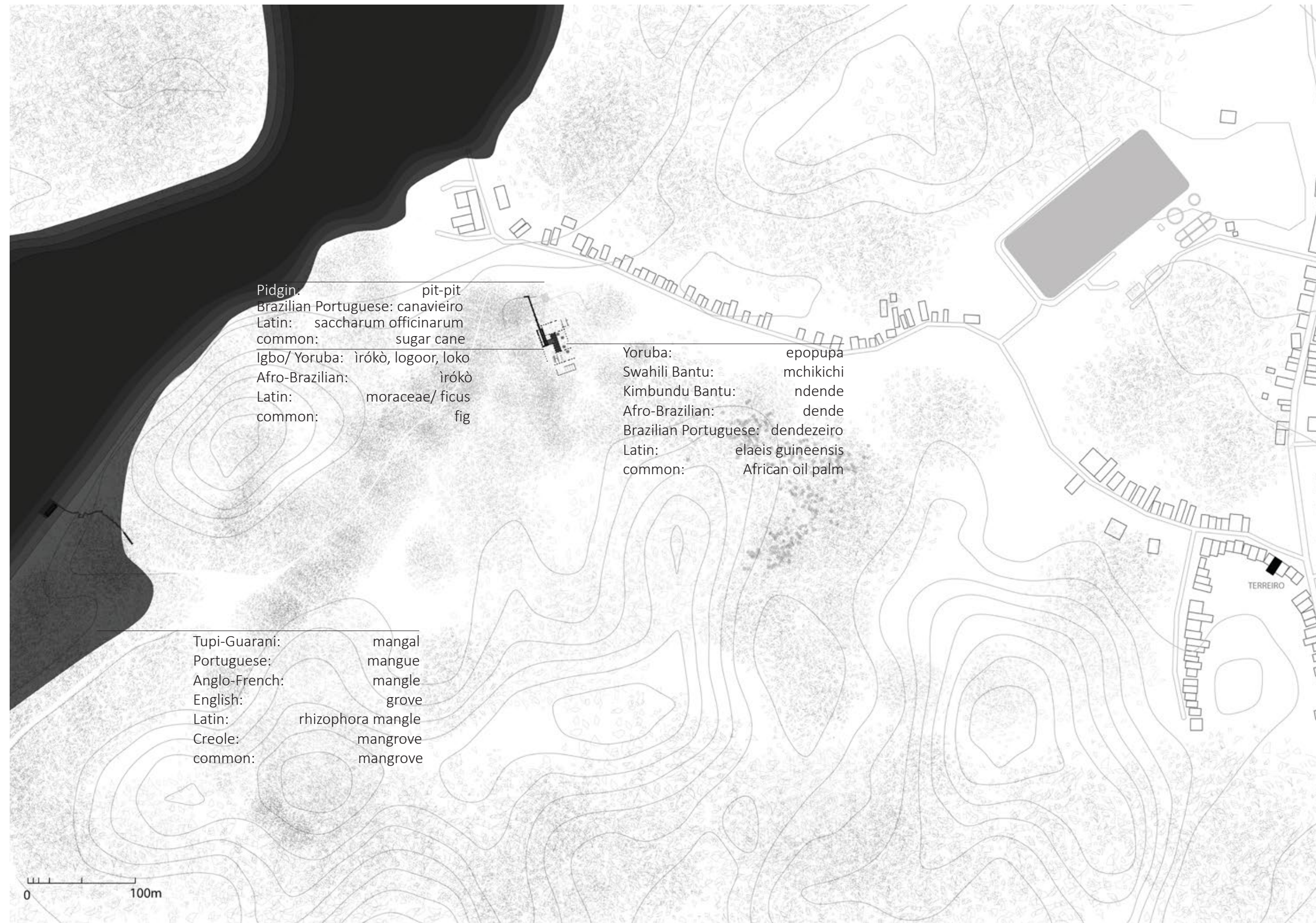




Spatial Practices of Botany
Mangrove Intertidal Trail in Bahia, Brazil
2024 Spring, GSAPP, Advisor: Prof. Mario Gooden



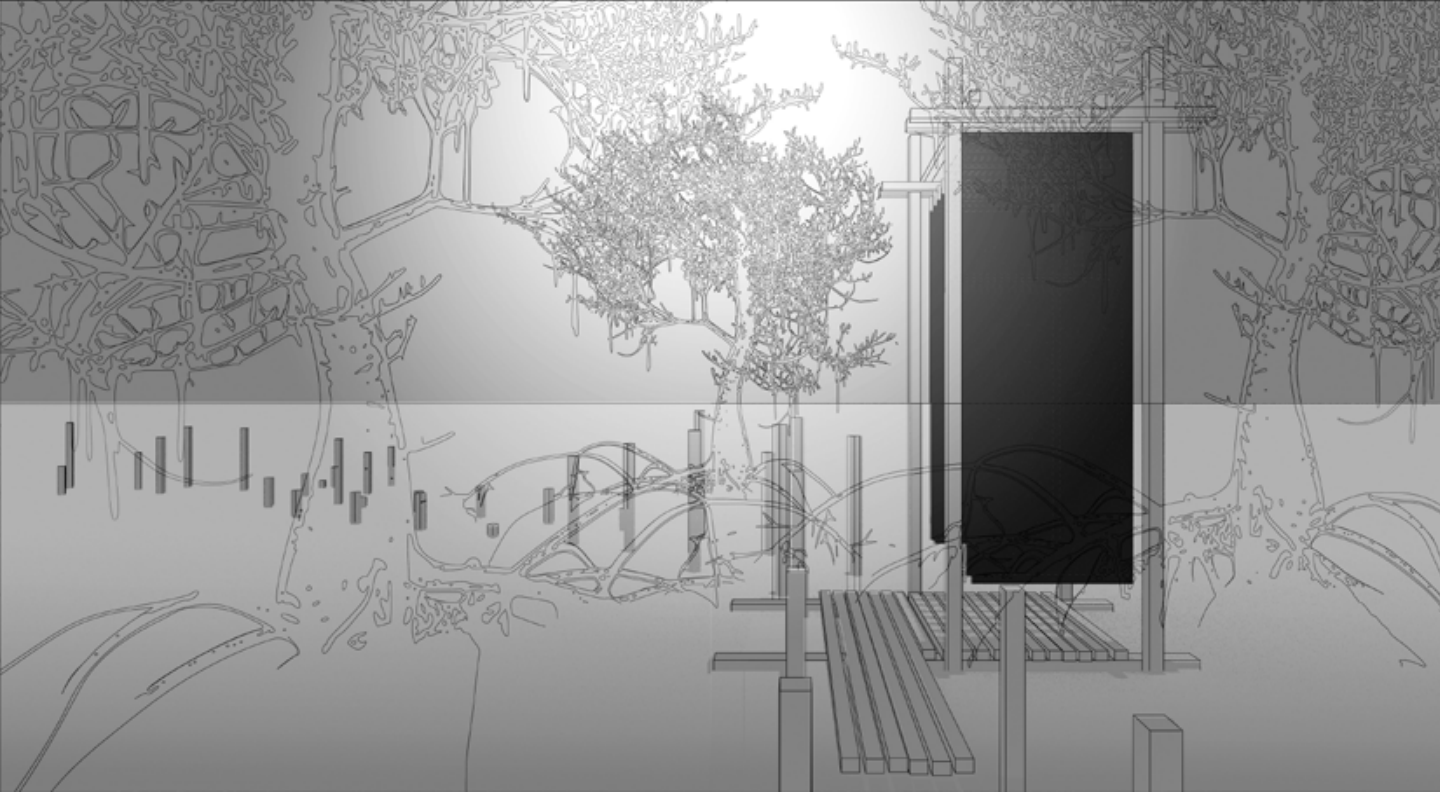
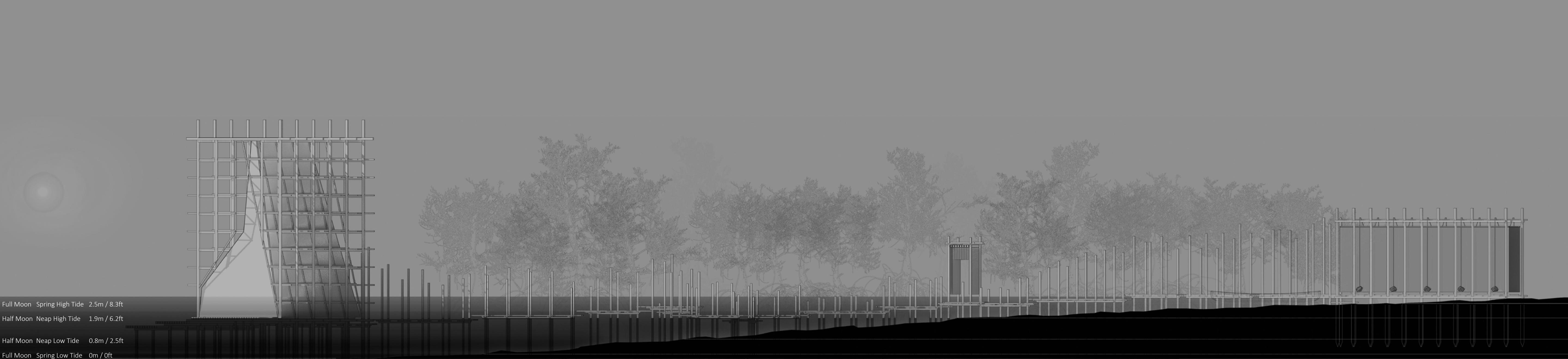
A canoe and the new moon, in an impossible timespace, share the same shadow.



Where the river begins

In the river landscape
 It is hard to know
 Where the river begins,
 Where the mud
 Begins from the river
 Where the land begins
 From the mud,
 Where man,
 Where his skin,
 Begins from the mud,
 Where man
 Begins in that man.

From Dog Without Feathers
 by João Cabral de Melo Neto, Brazil 1950





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TRANSIENT LANDSCAPE

瞬 间

TRANSIENT LANDSCAPE

Interface: One Piece of Paper

2019 Fall, New York/Paris Studio, GSAPP
Advisor: Prof. Thomas de Monchaux

COLLISION OF HORIZONS
---- REALITY AND ITS DOUBLES

[Phenomenon]
When looking through a glass window, one sees the flat virtual imagery of reflection of an architecture overlapping a physical architecture of a different perspective at the back. "they are able to interpenetrate without an optical destruction of each other."
Transparency means: a simultaneous perception of different spatial locations.¹¹

[Technique]
Dart is a sewing technique in garments' tailoring, **turning a 2D fabric into a 3D volume** that fits the curves of the wearer's body, by tucking a triangle piece of the fabric to a point. Its form is determined by the (x,y) of the point, the angle subtracted, and the length of the intake.

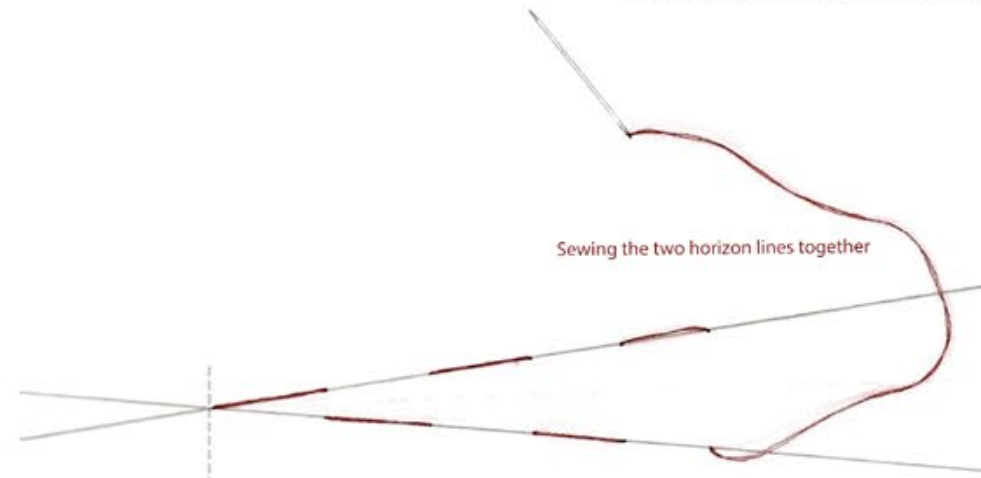
[Phenomenon + Technique / Collision of Horizons + Dart]
By tracing the orthogonal lines along with the two overlapping imageries-- the virtual and the real-- two sets of two-point perspectives were established, and then collision of these two horizon lines.

When **sewing together two horizons of the virtual and the real**, the contradiction between the two spatial orders appears to be a **landscape of ascending dimension**. The needle and thread oscillate between the real and the virtual, "space not only recedes but fluctuates in a continuous activity."¹²

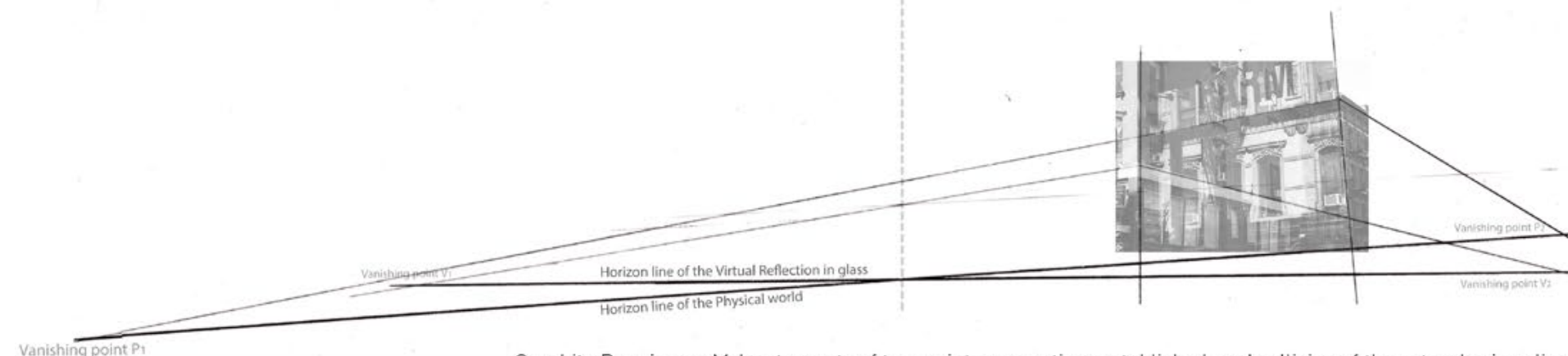
1. Gyorgy Kepes: The Language of Vision, Paul Theobald, Chicago, 1944, p.77, as cited in Colin Rowe; Robert Slutzky: Transparency: Literal and Phenomenal, Perspecta, Vol. 8., 1963, pp. 45-54.
2. Ibid



Photo taken at Orchard St, New York, 2019



Sewing the two horizon lines together

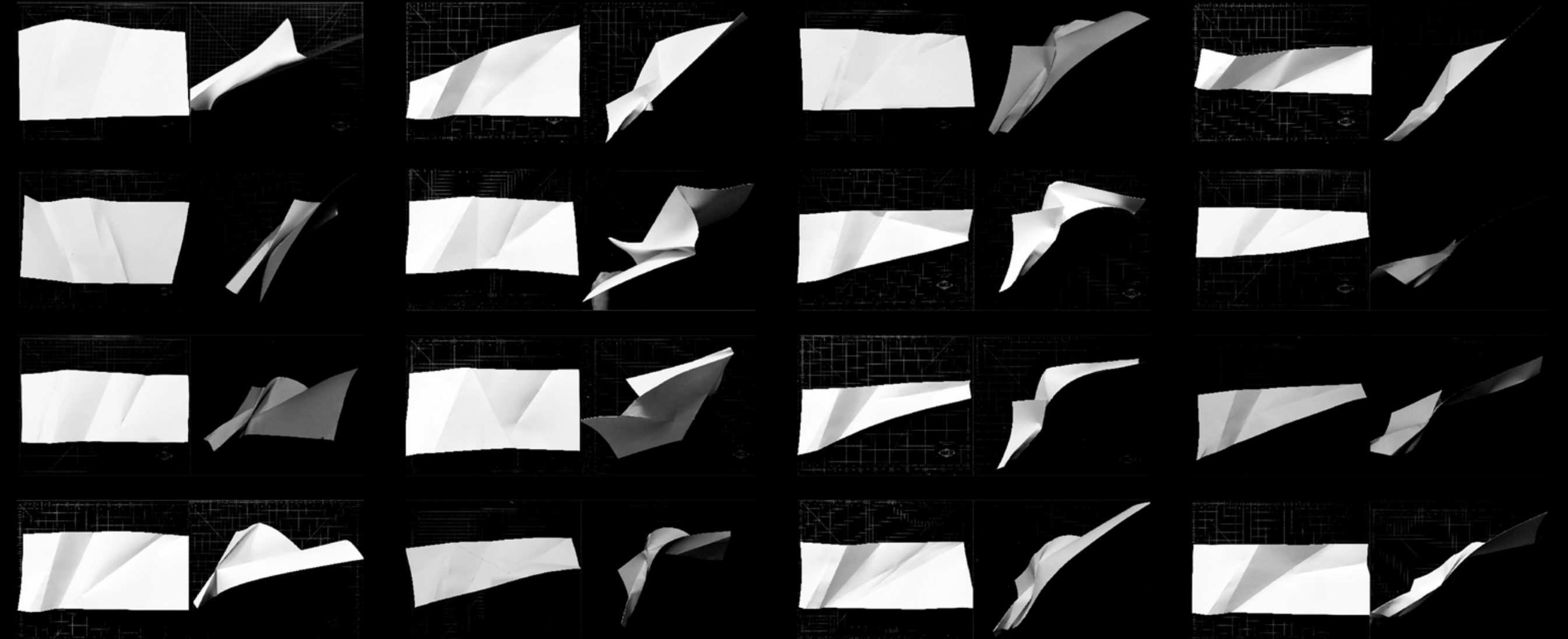


Graphite Drawing on Mylar: two sets of two-point perspectives established, and collision of these two horizon lines



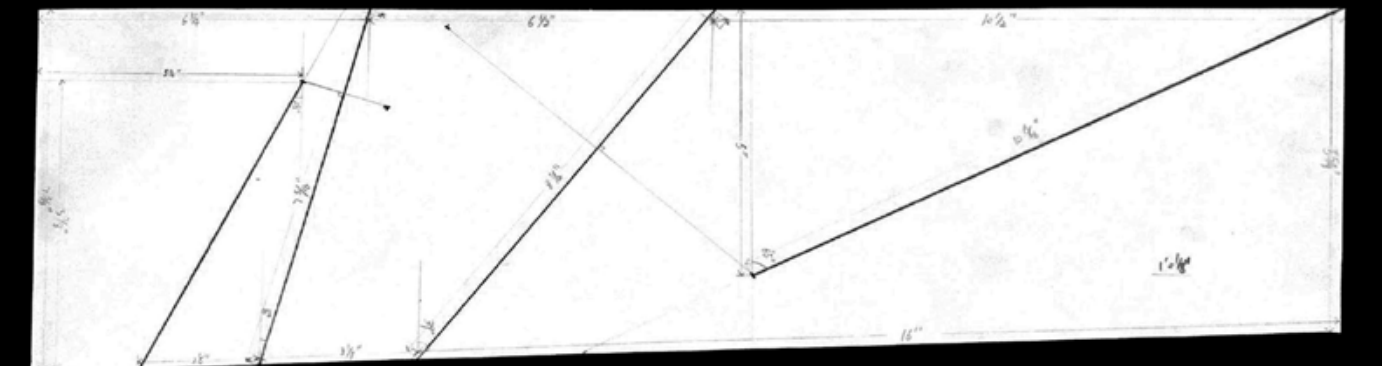
Dart Formation: Sewing 2 Horizon Lines

SYSTEMATIC STUDY OF PARAMETERS DETERMINING THE DART-FOLDED FORM



- (x, y) of the point
- the angle subtracted
- the length of the intake

Following dart's self-proclaimed command for **structure of strength and its trajectory of lightness** systematically, it is a **cybernetic approach**, where I derive the most essential feedback information in this field condition and re-iterate. I do not dominate, rather I recede, letting the models inform me. We mutually become each other's conditioned being. Professor de Monchaux said, "to use a technique until you kill it or it kills you", in other words, you kill you. It's a **kinetic meditation with its constants and variables**, each decision is based on the former yet to overturn the existing condition. We are the tool as well as the environment. I realized how the most common thing could be a microcosm— when one truly focuses and meditates upon even a fold or a thread, a whole new dimension unfolds itself. There is no banal thing. When I went further with this iteration, mysterious thing happens— this developing process is both a departure, at the same time a full circle back to origin— **both exile and home-coming**.

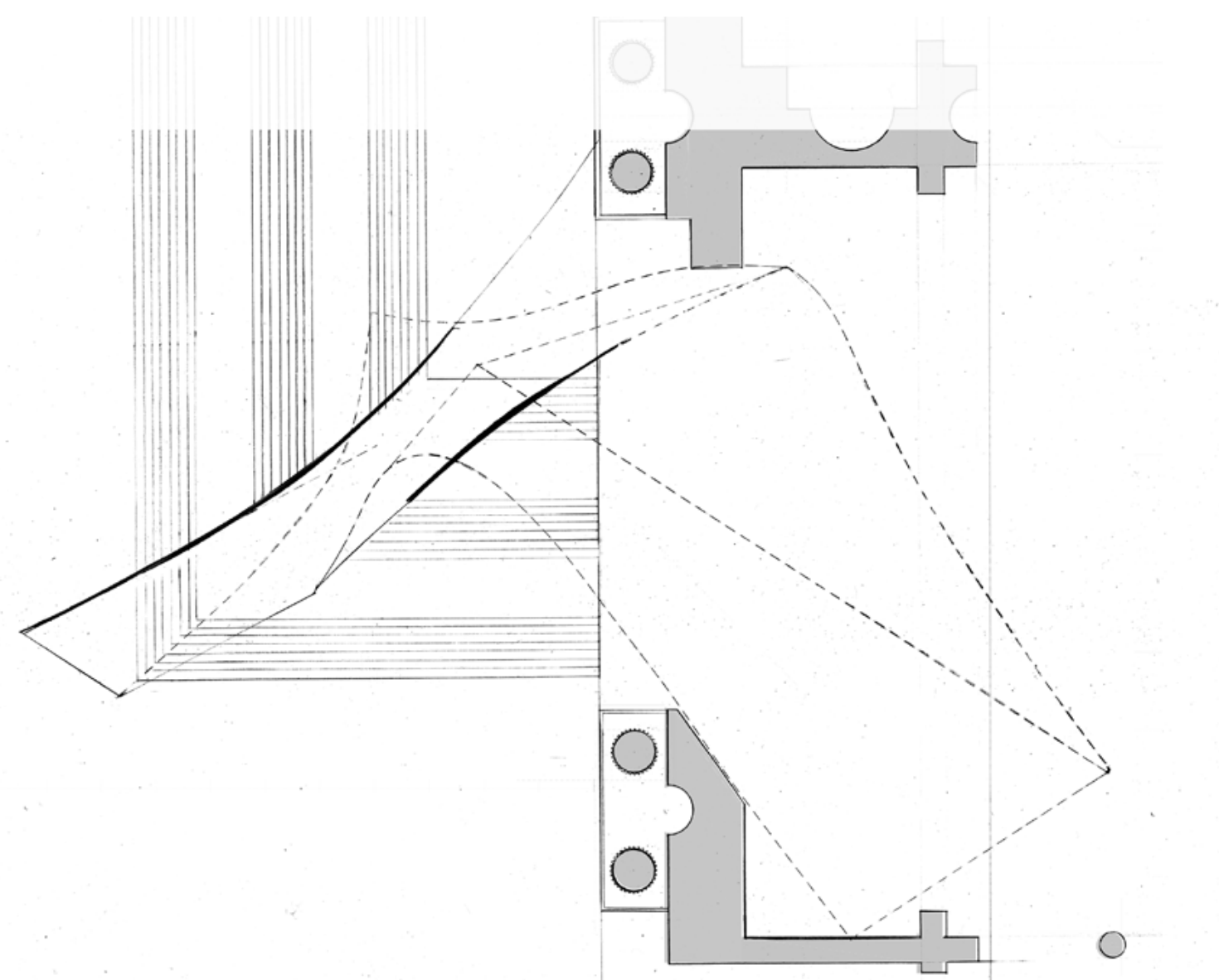
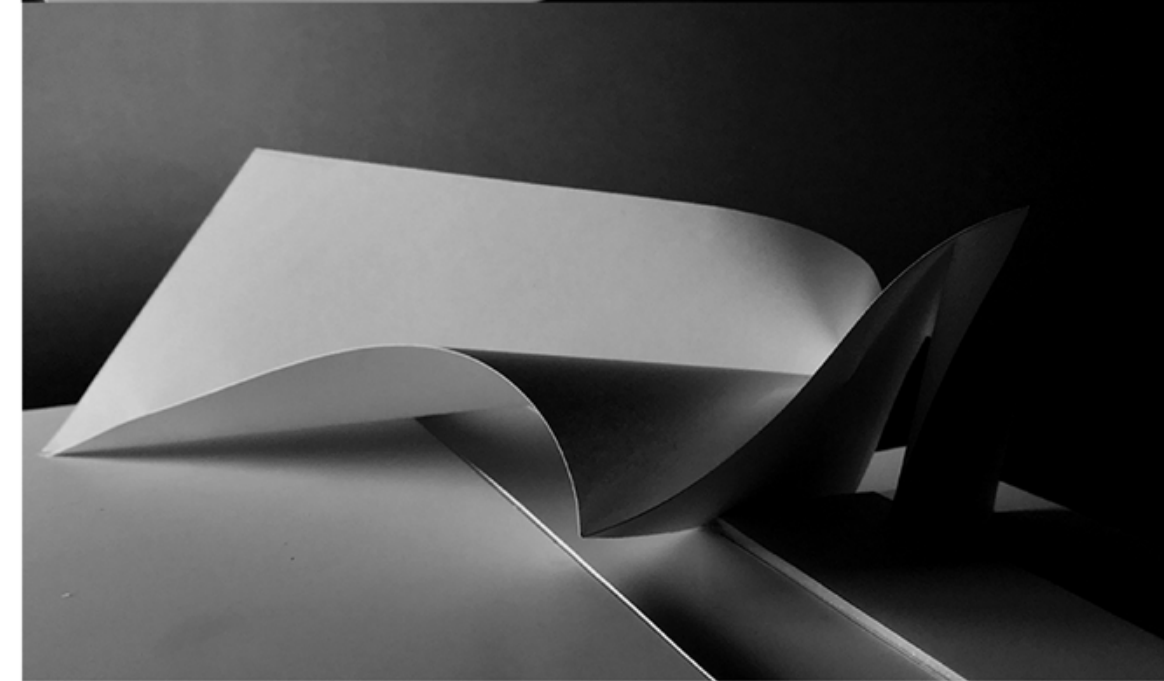
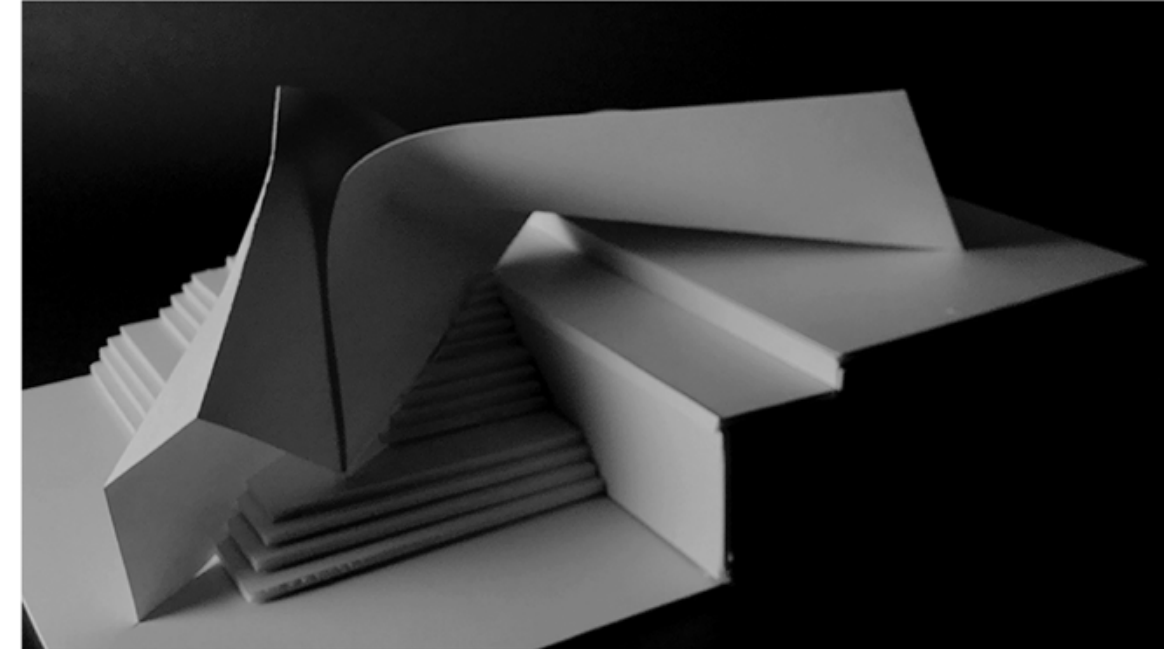


To the right, the unfolded pattern of the pavilion on next page

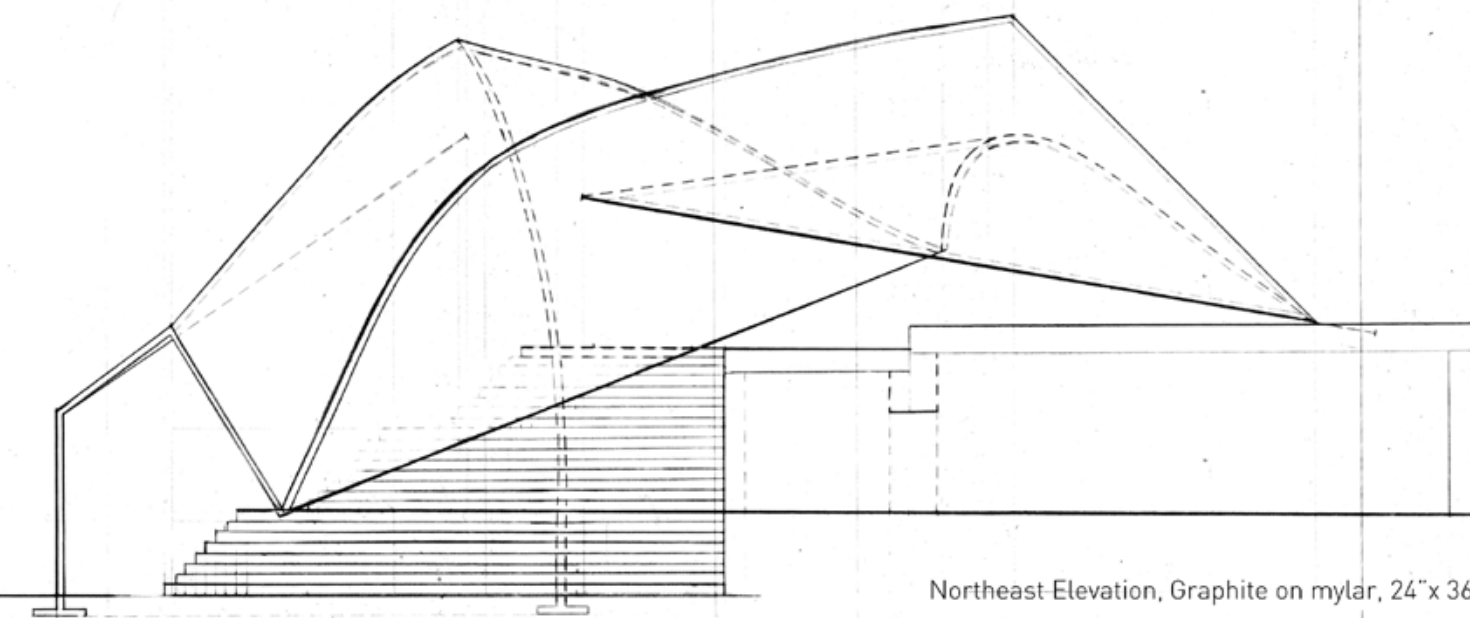
STREET STYLE, A PAVILION WITH THREE FOLDS

Site: the MET's Grand stairs at the main entrance and coat room
 Program: Coat room, exhibition gallery and archive within grand stairs

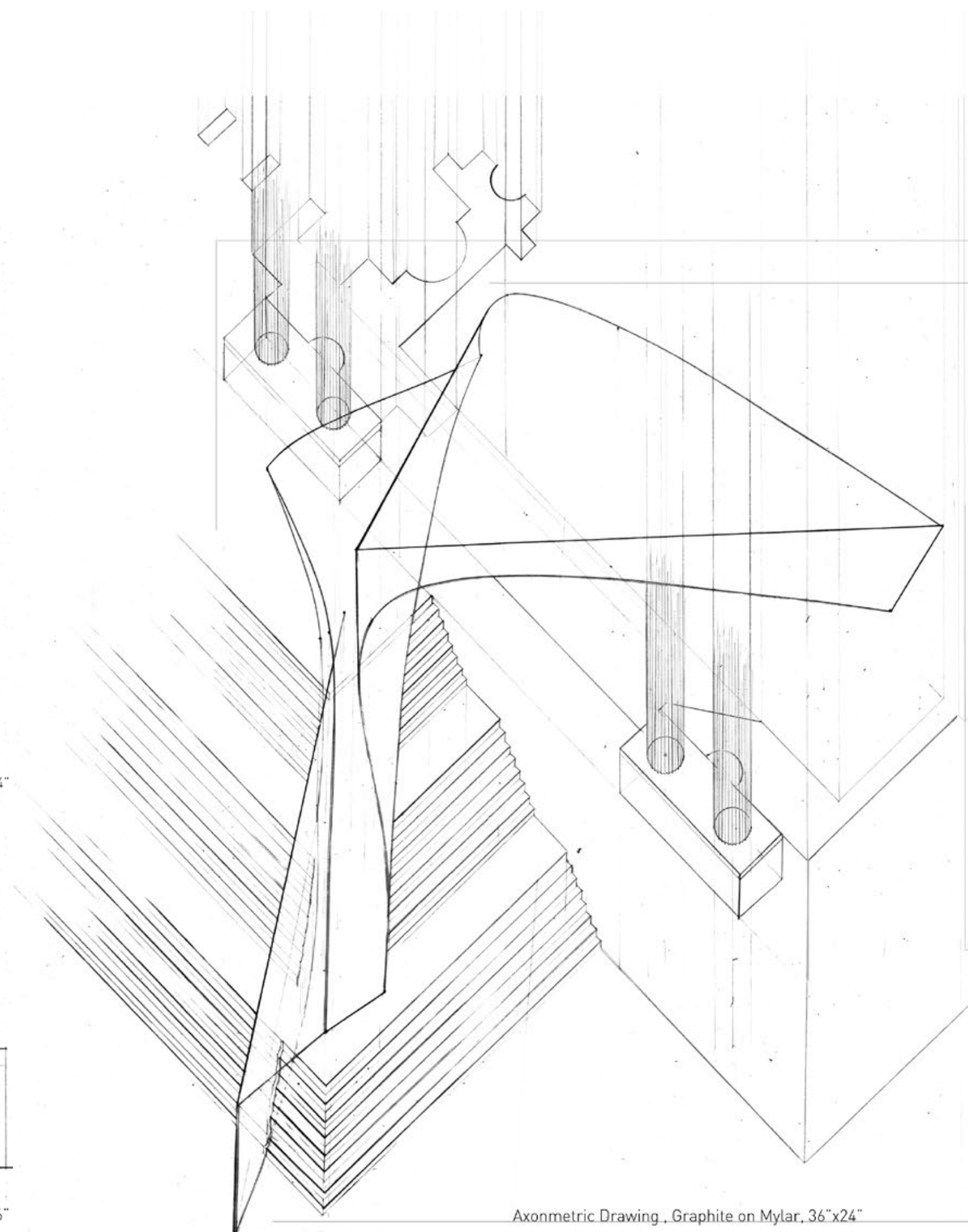
This pavilion design proposes two new entrances into the MET: one brutally cuts into the grand stairs, reconsidering the interface horizontally between the institution and the street, and the tunnel within the stairs leads people to enter the archive underneath; the other one, of which the canopy lands lightly on one point, blurs the exterior (street) and the interior (originally the coat room), transforming the coat room that hangs visitors' garments into items on display for an ever-changing exhibition that truly represents the "street style", in a way to restore the continuity between the fine arts frozen in the museum and the streams of life in the street.



Plan, Graphite on mylar, 36" x 24"



Northeast Elevation, Graphite on mylar, 24" x 36"



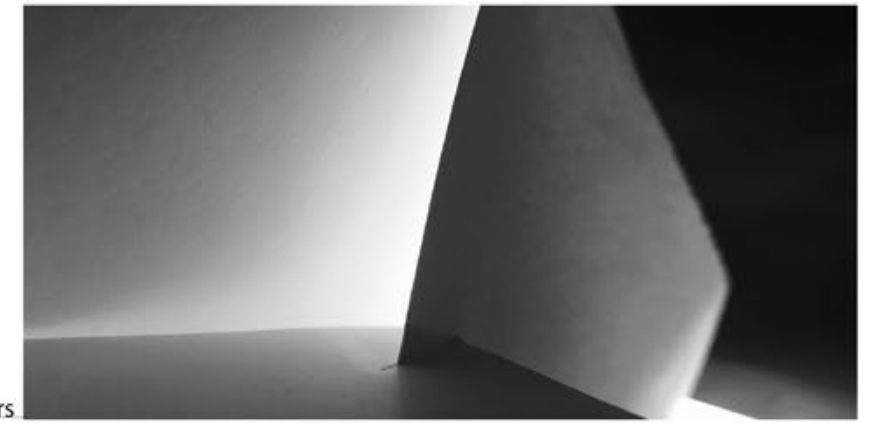
Axonometric Drawing, Graphite on Mylar, 36" x 24"

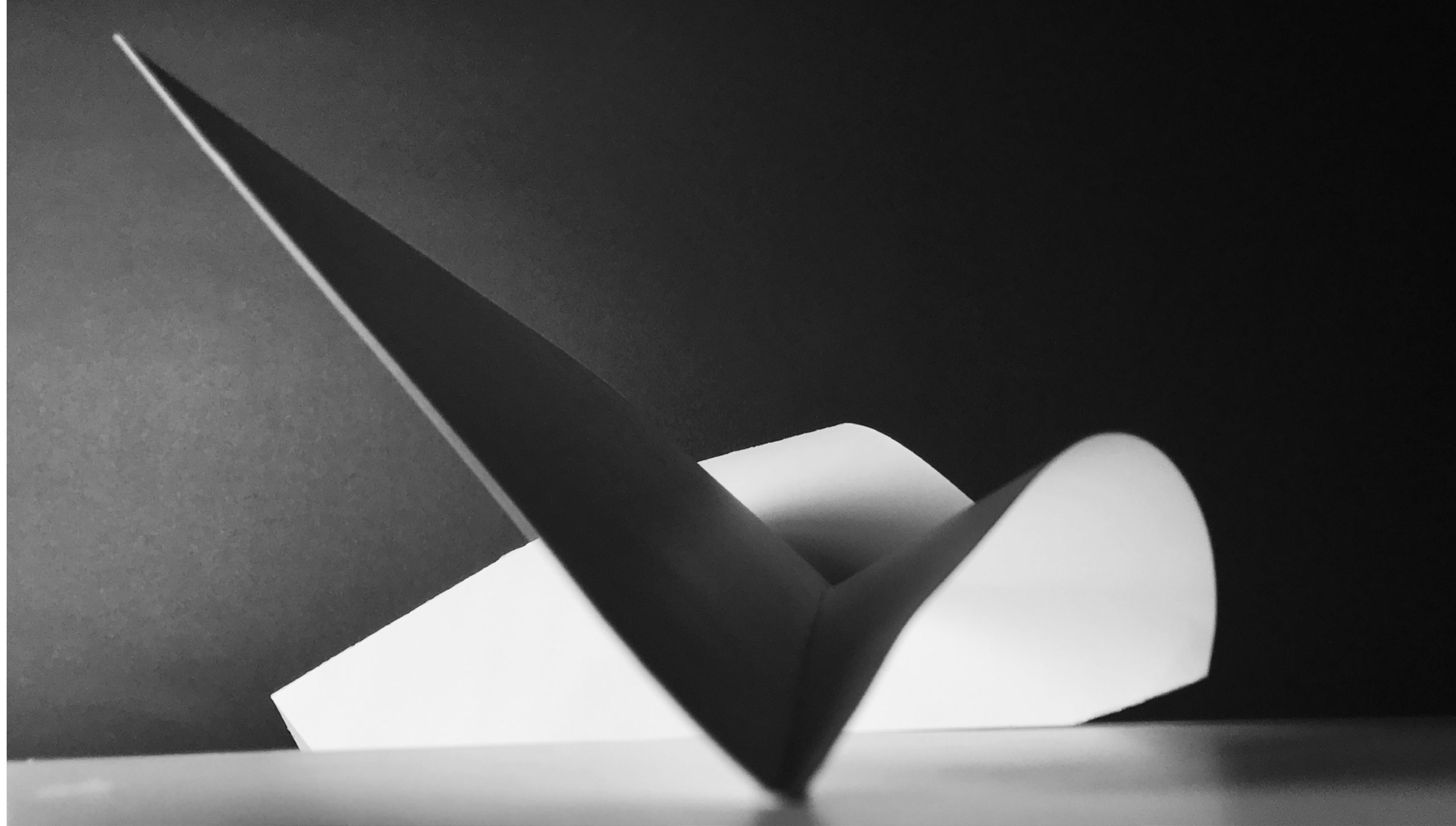
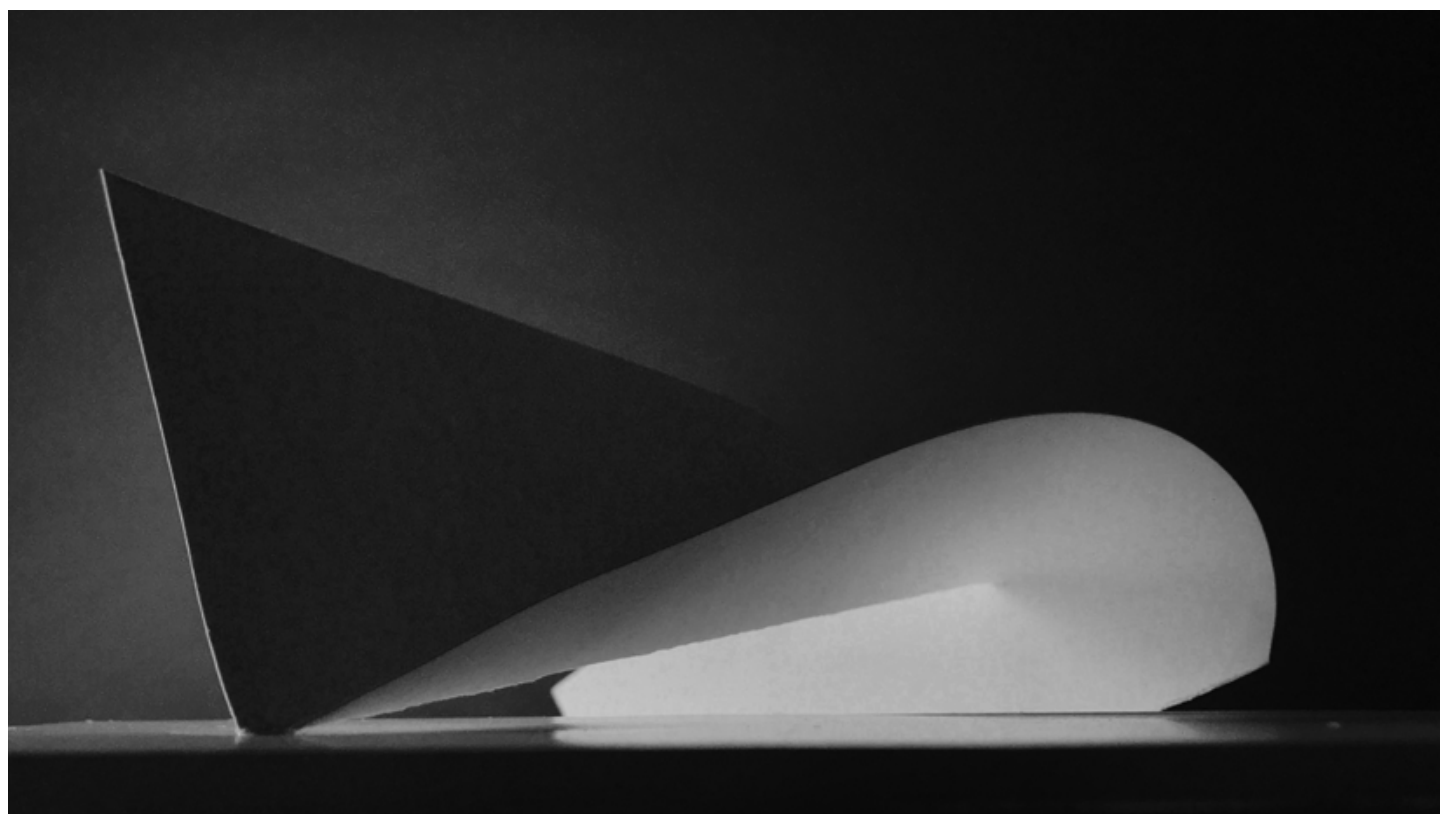
Wall brutally cuts into stairs

Two tensile spaces in duality

Canopy lightly lands at one point

Tunnel entrance within stairs





Raindrop Pavilion: Tensile Compression Surface

2019 FA, Advisor: Prof. Robert Marino
Collaboration: Linxiaoyi Wan

Tensile / Compression Surface

Critic: Prof. Robert Marino
Group Project: Linxiaoyi Wan and Mingyue Zhang

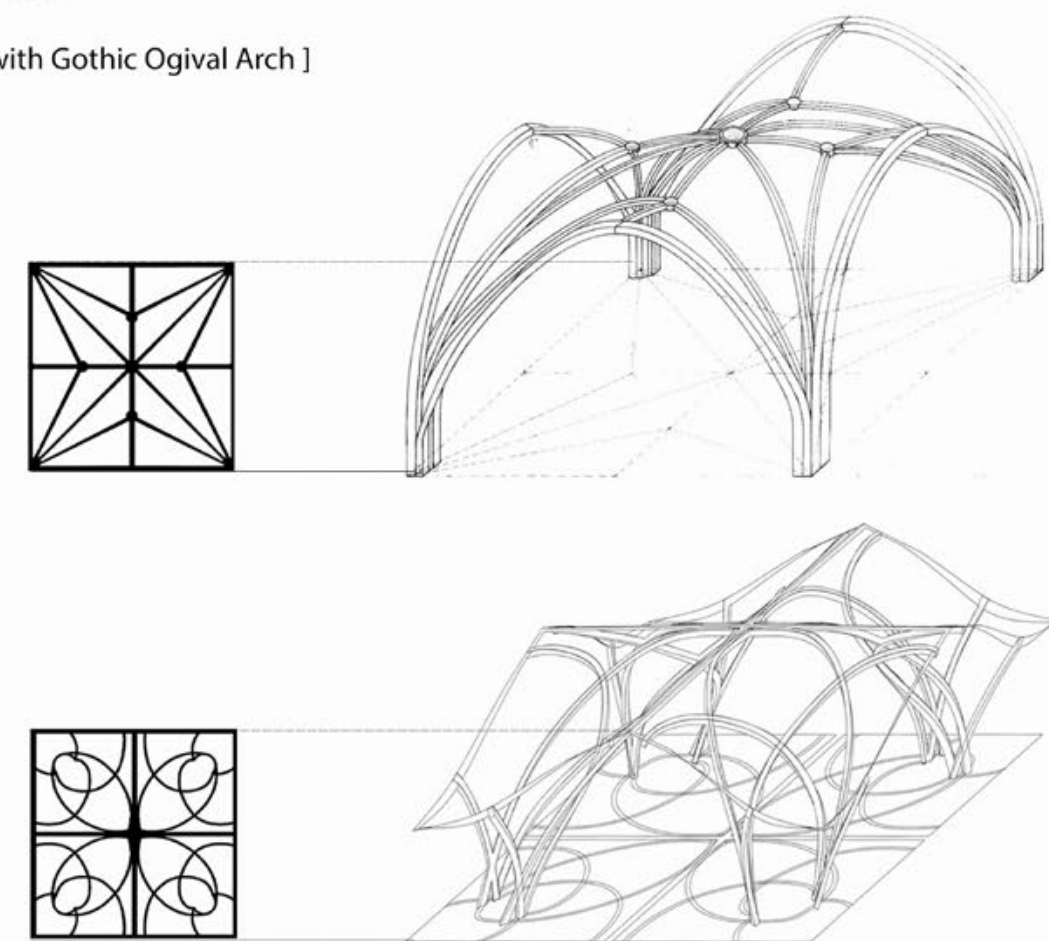
The investigation started with continuous analogous modeling methods, where the surfaces is determined by different materials, framework and interactions of forces and materials. Then we incorporate the bias cut in garment making (placing the pattern at a 45° angle, the warp and weft threads give the fabric more of an elastic stretch to create fluid curves or soft drapes) to optimize the form.

[Karamba Stress Analysis]

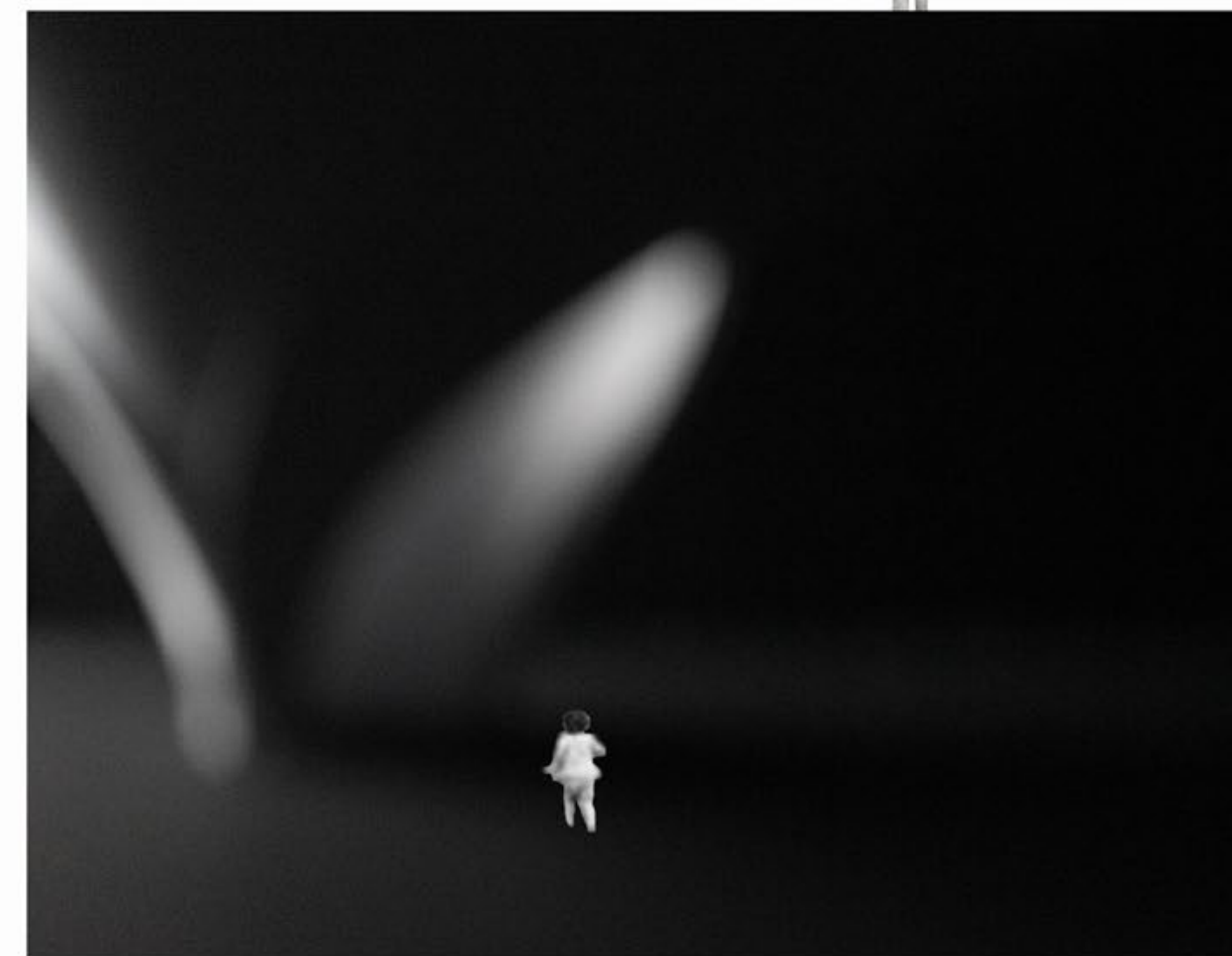
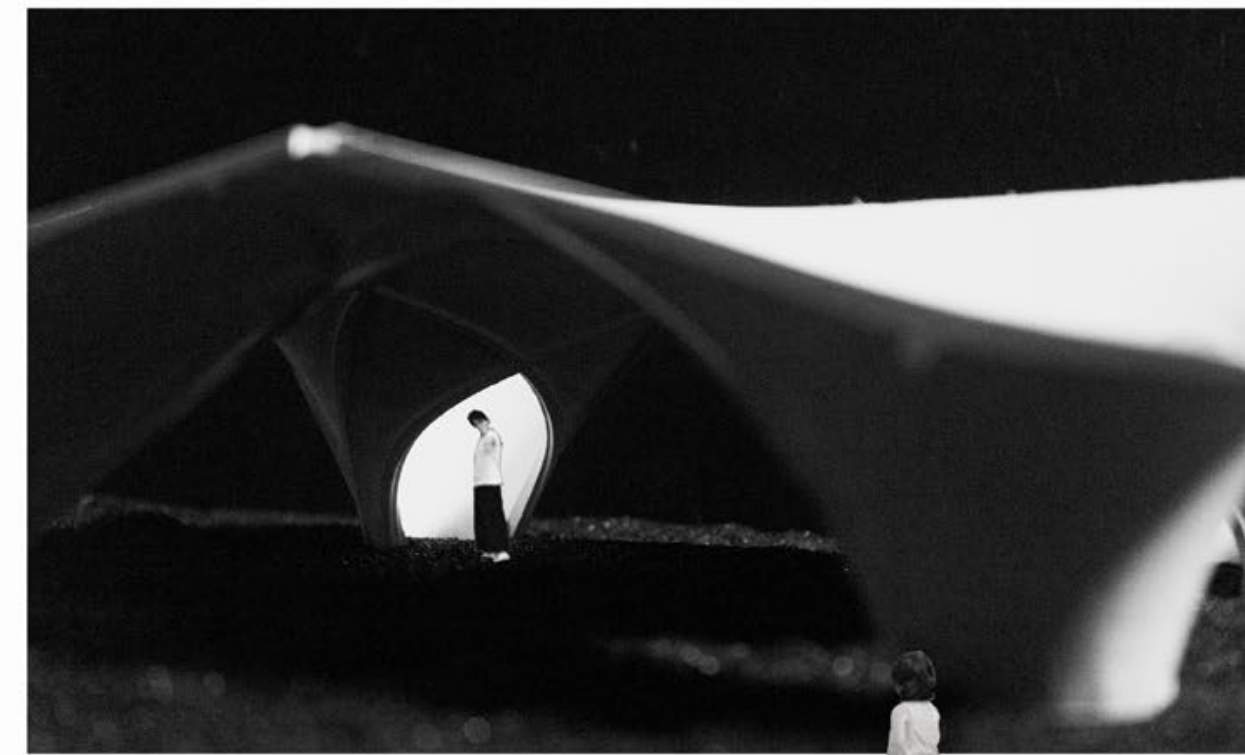


Form as the representation of the force: by adding ribs to place (in red) where is likely to break under specified load, the form is strengthened.

[Comparison with Gothic Ogival Arch]



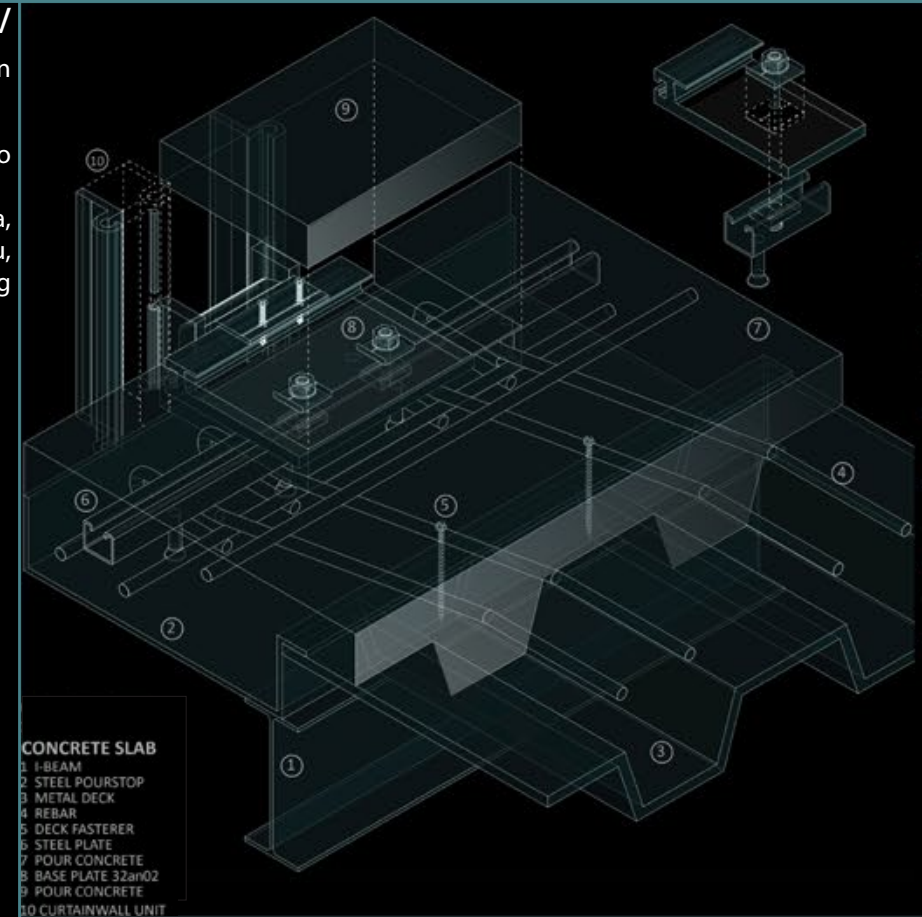
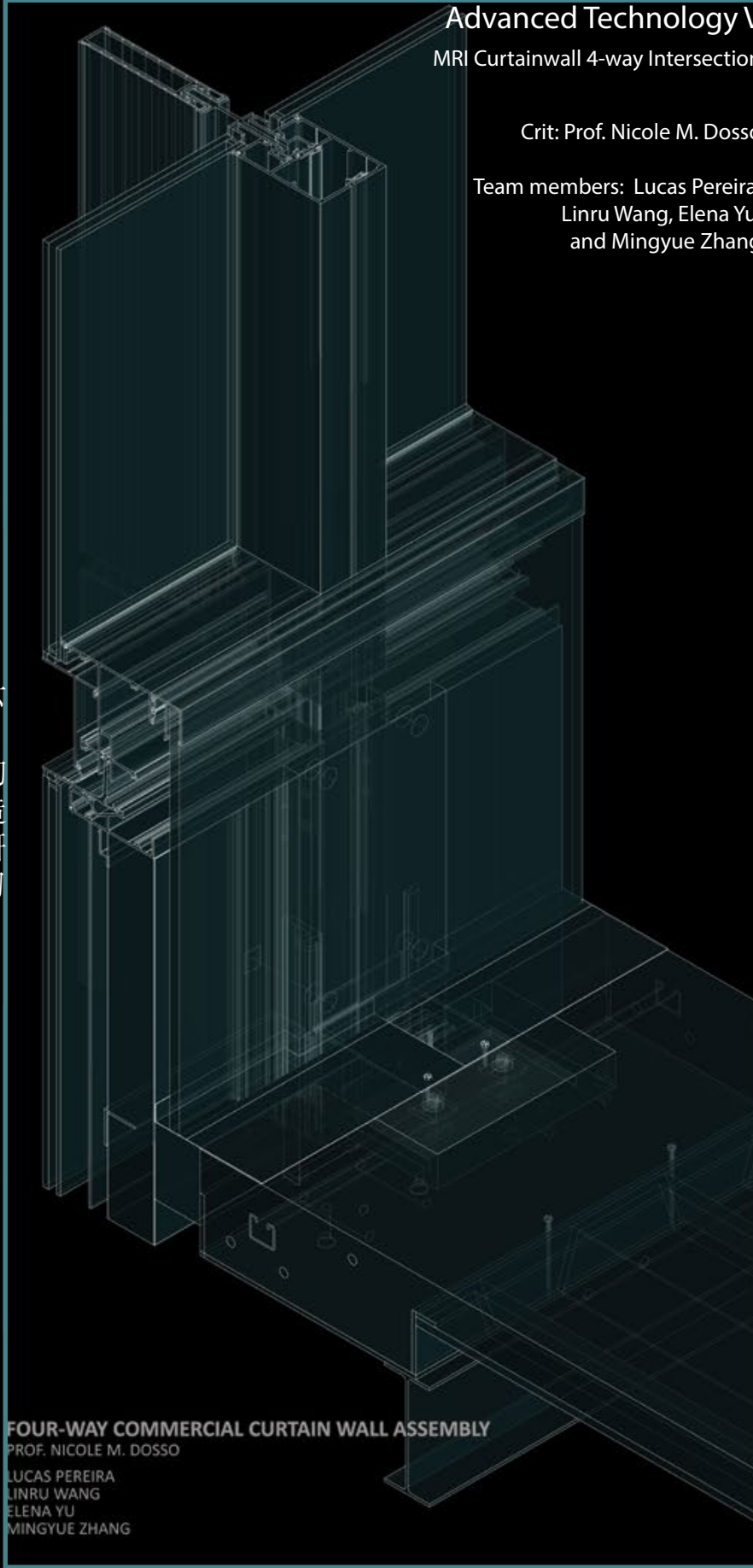
This formal study is a small attempt to further evolve an ogival arch into a volumetric inhabitable space with a light well. It is also a traceback to the past, where the modern world remember the moment of its birth.



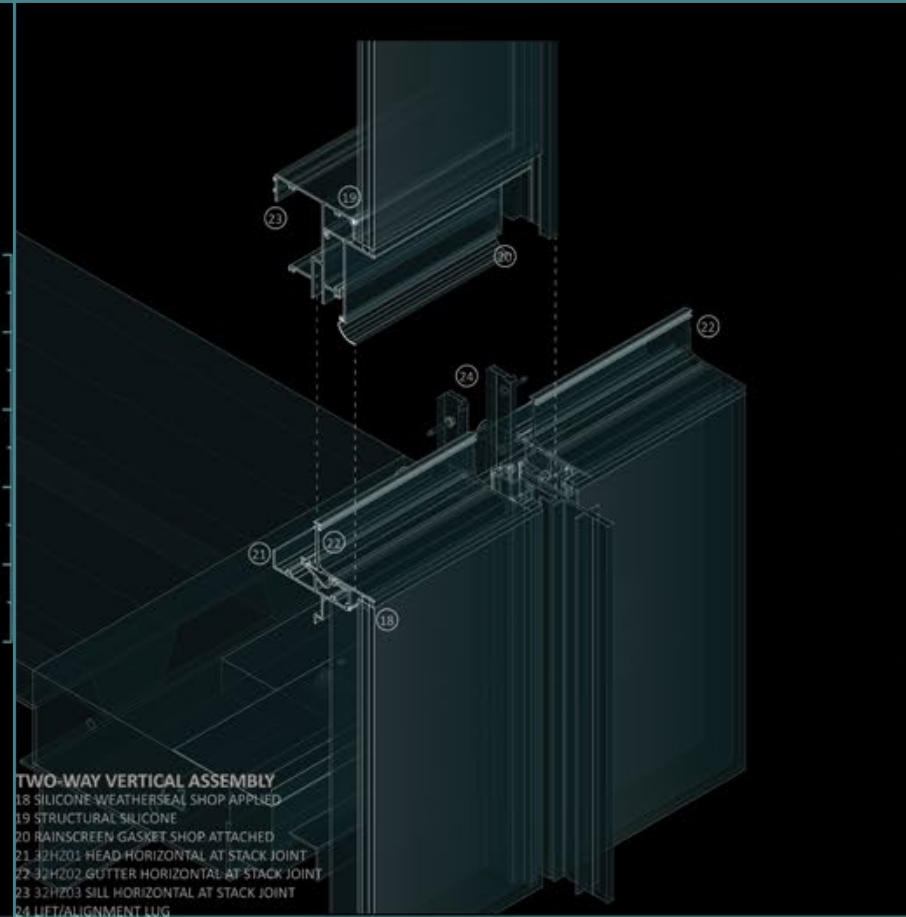
Advanced Technology V MRI Curtainwall 4-way Intersection

Crit: Prof. Nicole M. Dosso

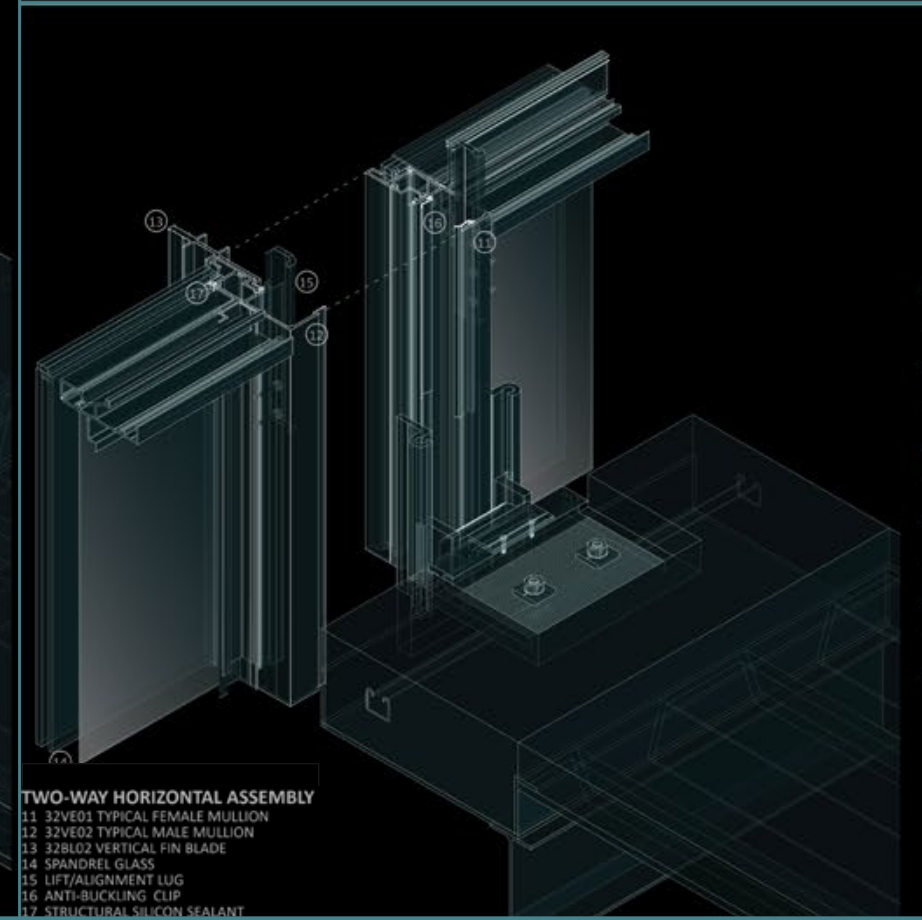
Team members: Lucas Pereira,
Linru Wang, Elena Yu,
and Mingyue Zhang



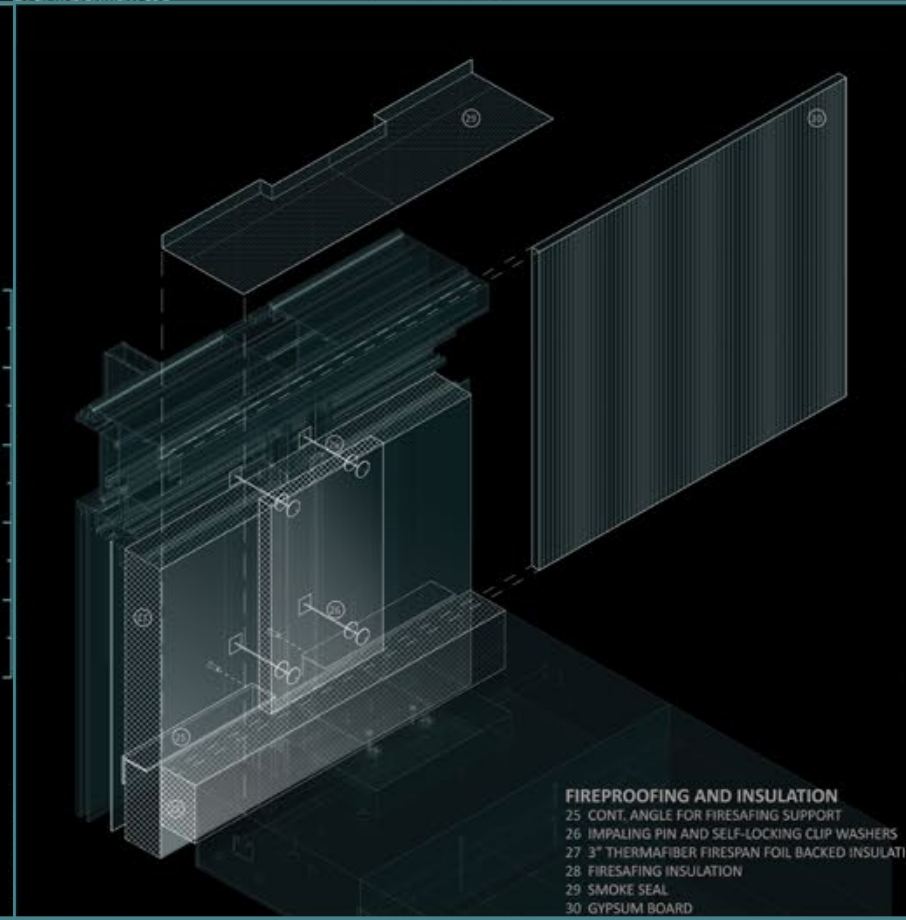
- CONCRETE SLAB**
- 1 I-BEAM
 - 2 STEEL POURSTOP
 - 3 METAL DECK
 - 4 REBAR
 - 5 DECK FASTENER
 - 6 STEEL PLATE
 - 7 POUR CONCRETE
 - 8 BASE PLATE 32x102
 - 9 POUR CONCRETE
 - 10 CURTAINWALL UNIT



- TWO-WAY VERTICAL ASSEMBLY**
- 18 SILICONE WEATHERSEAL SHOP APPLIED
 - 19 STRUCTURAL SILICONE
 - 20 BANSCREEN GASKET SHOR ATTACHED
 - 21 2H201 HEAD HORIZONTAL AT STACK JOINT
 - 22 32H202 GUTTER HORIZONTAL AT STACK JOINT
 - 23 32H203 SILL HORIZONTAL AT STACK JOINT
 - 24 METALIGNMENT LUG

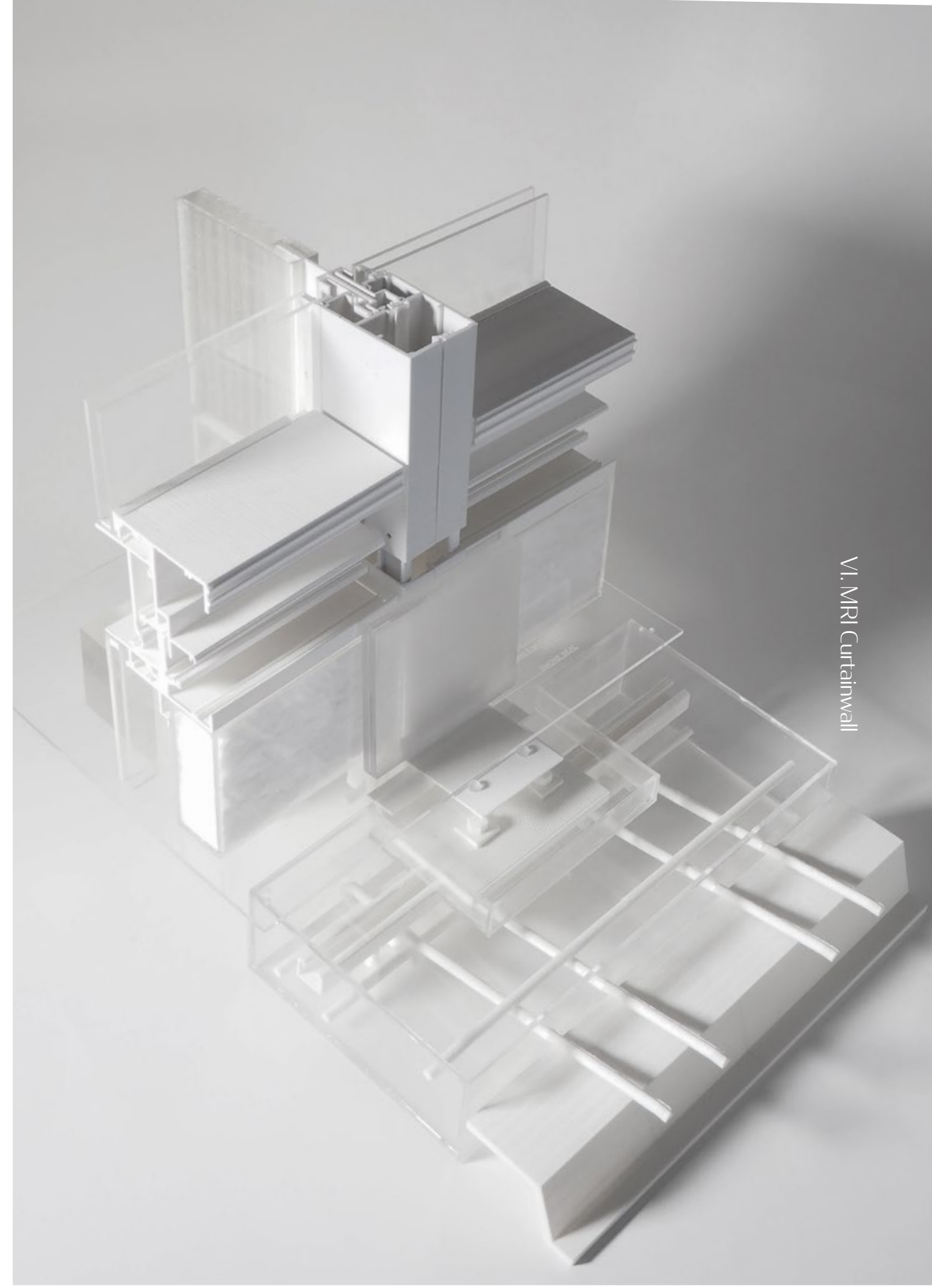
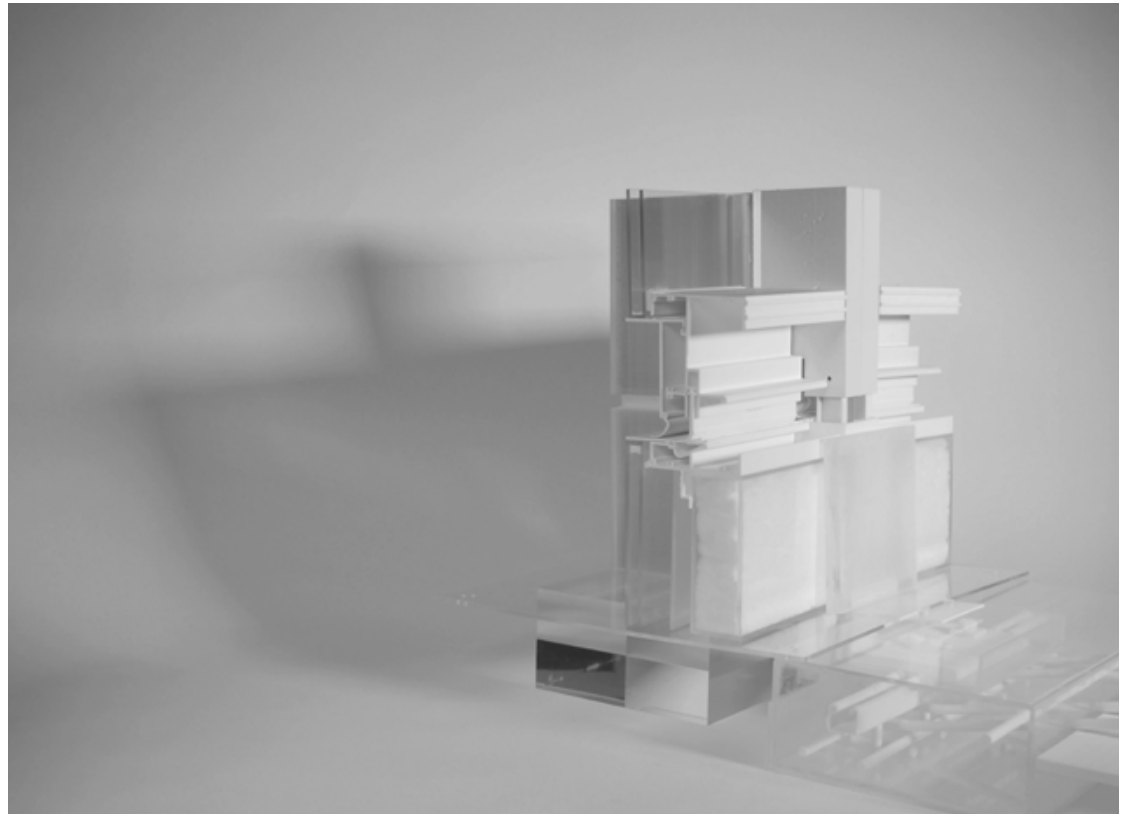


- TWO-WAY HORIZONTAL ASSEMBLY**
- 11 32VE01 TYPICAL FEMALE MULLION
 - 12 32VE02 TYPICAL MALE MULLION
 - 13 32BL02 VERTICAL FIN BLADE
 - 14 SPANDREL GLASS
 - 15 LIFT/ALIGNMENT LUG
 - 16 ANTI-BUCKLING CLIP
 - 17 STRUCTURAL SILICON SEALANT



- FIREPROOFING AND INSULATION**
- 25 CONT. ANGLE FOR FIRESAFING SUPPORT
 - 26 IMPALING PIN AND SELF-LOCKING CLIP WASHERS
 - 27 3" THERMAFIBER FIRESAFING FOIL BACKED INSULATION
 - 28 FIRESAFING INSULATION
 - 29 SMOKE SEAL
 - 30 GYPSUM BOARD

FOUR-WAY COMMERCIAL CURTAIN WALL ASSEMBLY
 PROF. NICOLE M. DOSSO
 LUCAS PEREIRA
 LINRU WANG
 ELENA YU
 MINGYUE ZHANG

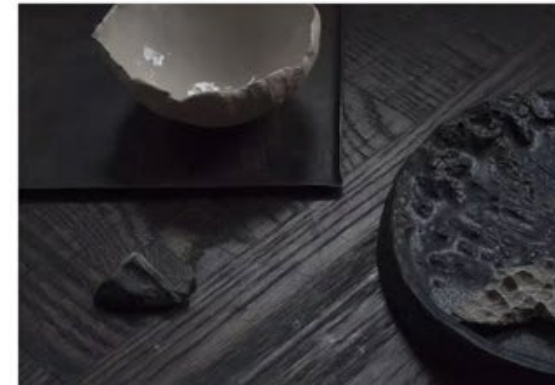




Tea Ceremony Utensil for Winter

Form and glaze inspired by the landscape of West Lake, Hangzhou

A ware is also an environment.
As the manifestation of the genius loci of the place,
A ware, resides in the distinction of earth and sky,
Resulting from the constant confrontation
Between gravity and uplifting but wild vitality.
The counterbalance between the two is the picture of life.



Tea Ceremony Utensil Design for Autumn

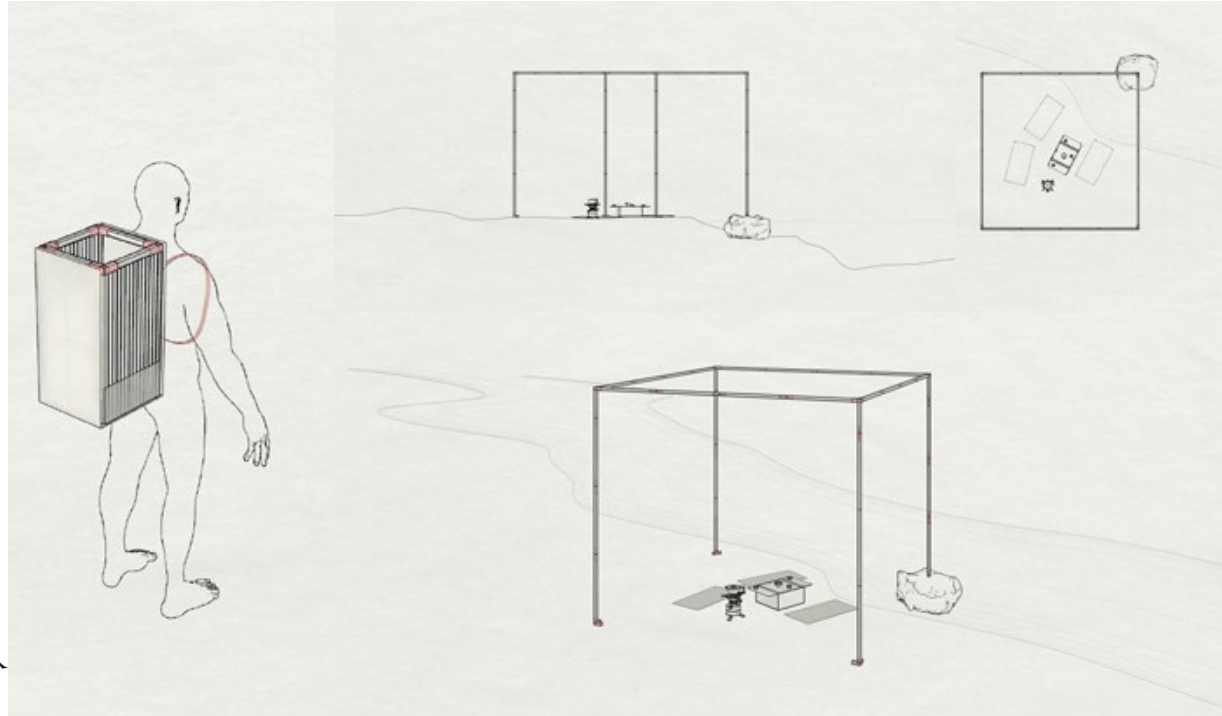
Form and glaze inspired by a piece of falling leaf in Hudson Valley, NY

A falling leaf,
In its essential nudity, is at the transient abeyance,
Where the anticipation to defy gravity and the edge of crisp autumn air meet,
When the ascending wind is no longer
And the inevitable force of gravity is not yet.



Backpack Teahouse, Water Pavilion 借亭

1:1 Crafting and Fabrication of Details
 2022 Fall Advisor: Prof. Zachary Multitauapele
 Collaboration: Yuli Wang, Haojun Wang and Mingyue Zhang



Foldable backpack on the road, transformed into a teahouse of transient landscape, river running through



Material: Aluminum Square Tubes, 3D Printed Sunmao Joinery Joints, Gore-tex Tarp, Aluminum 22 Gauge Sheet, Aluminum Rod and Shaft Collars, Rock in the Site, River in the Nature...

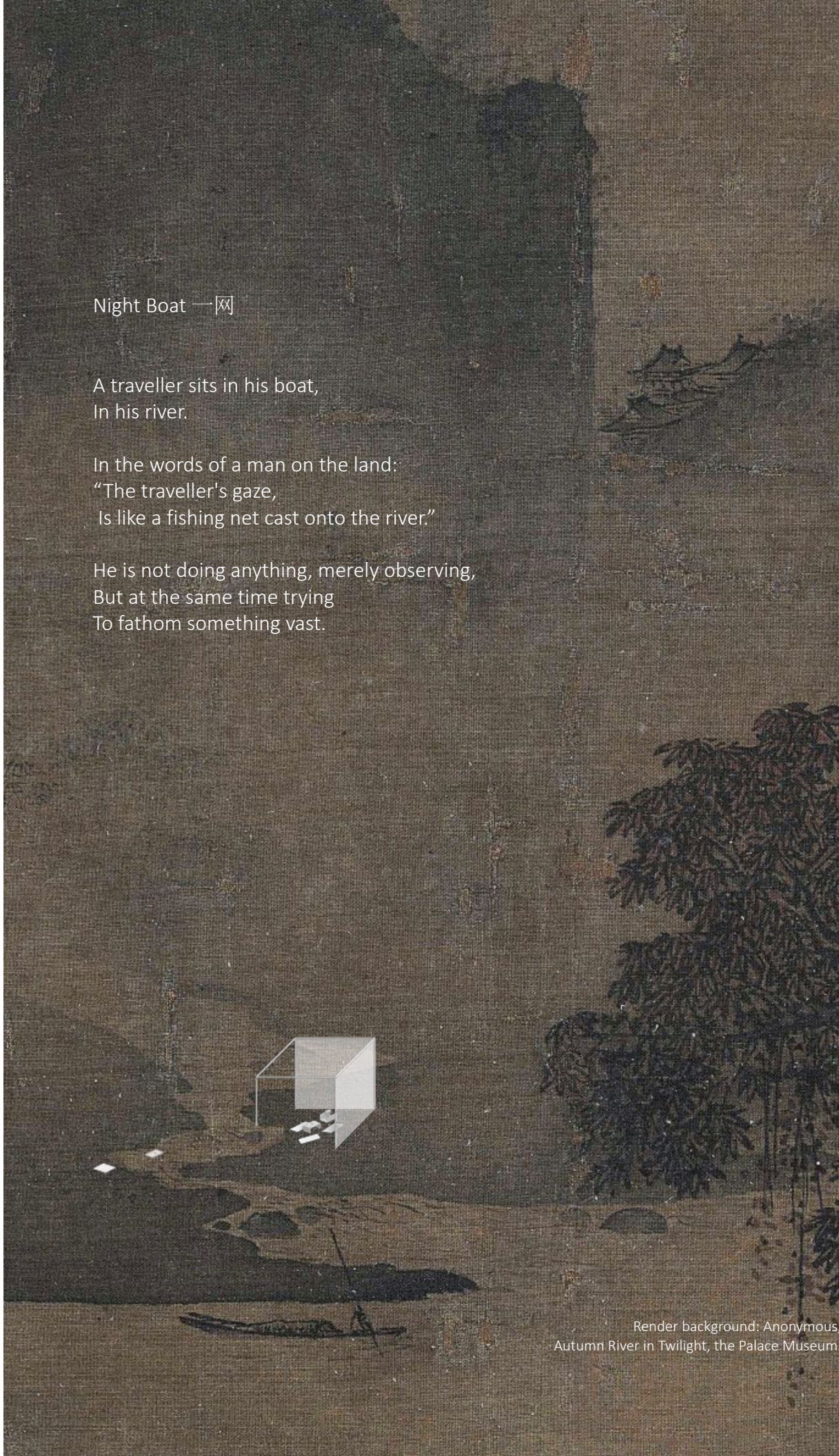
八
借
庭

Night Boat 一网

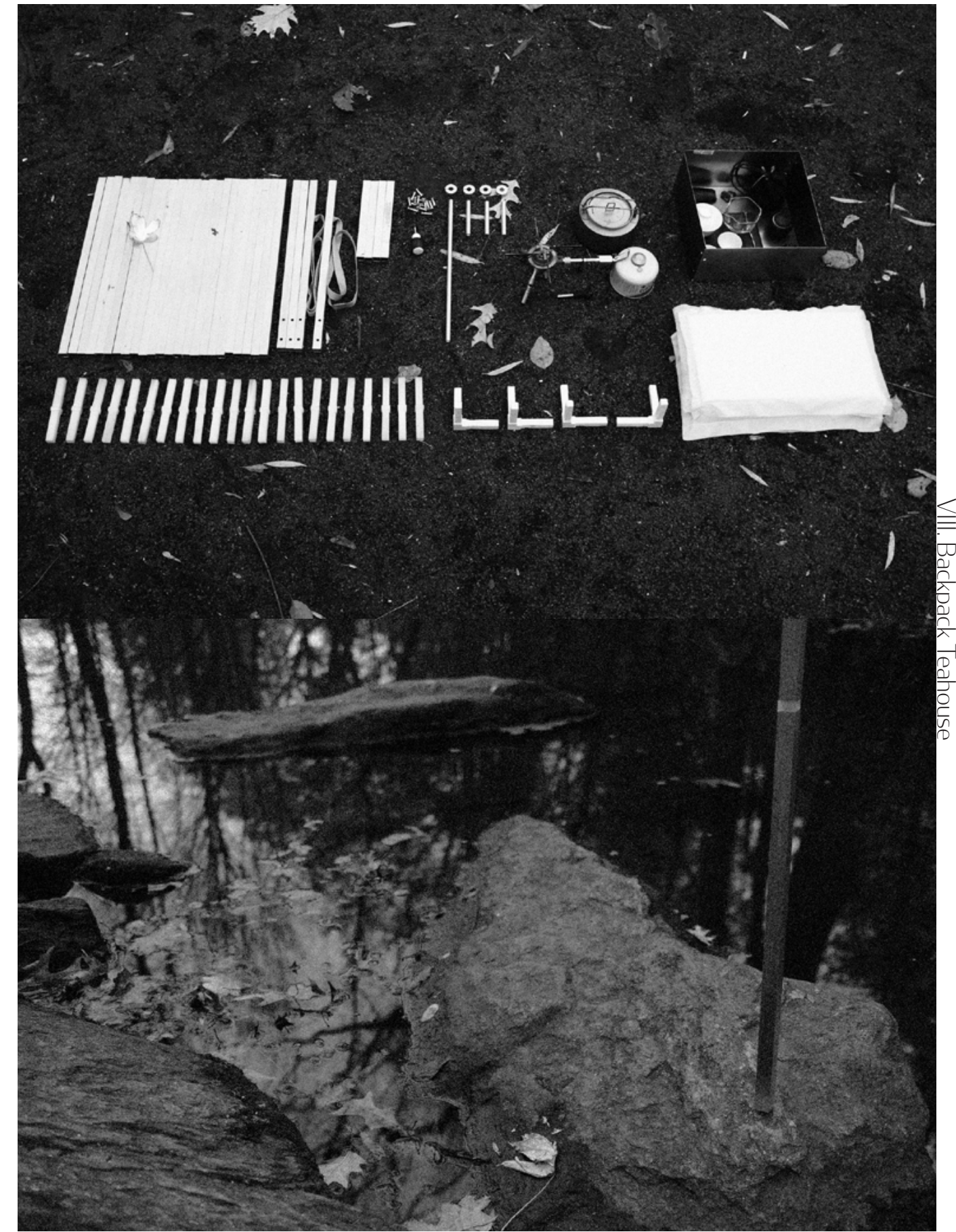
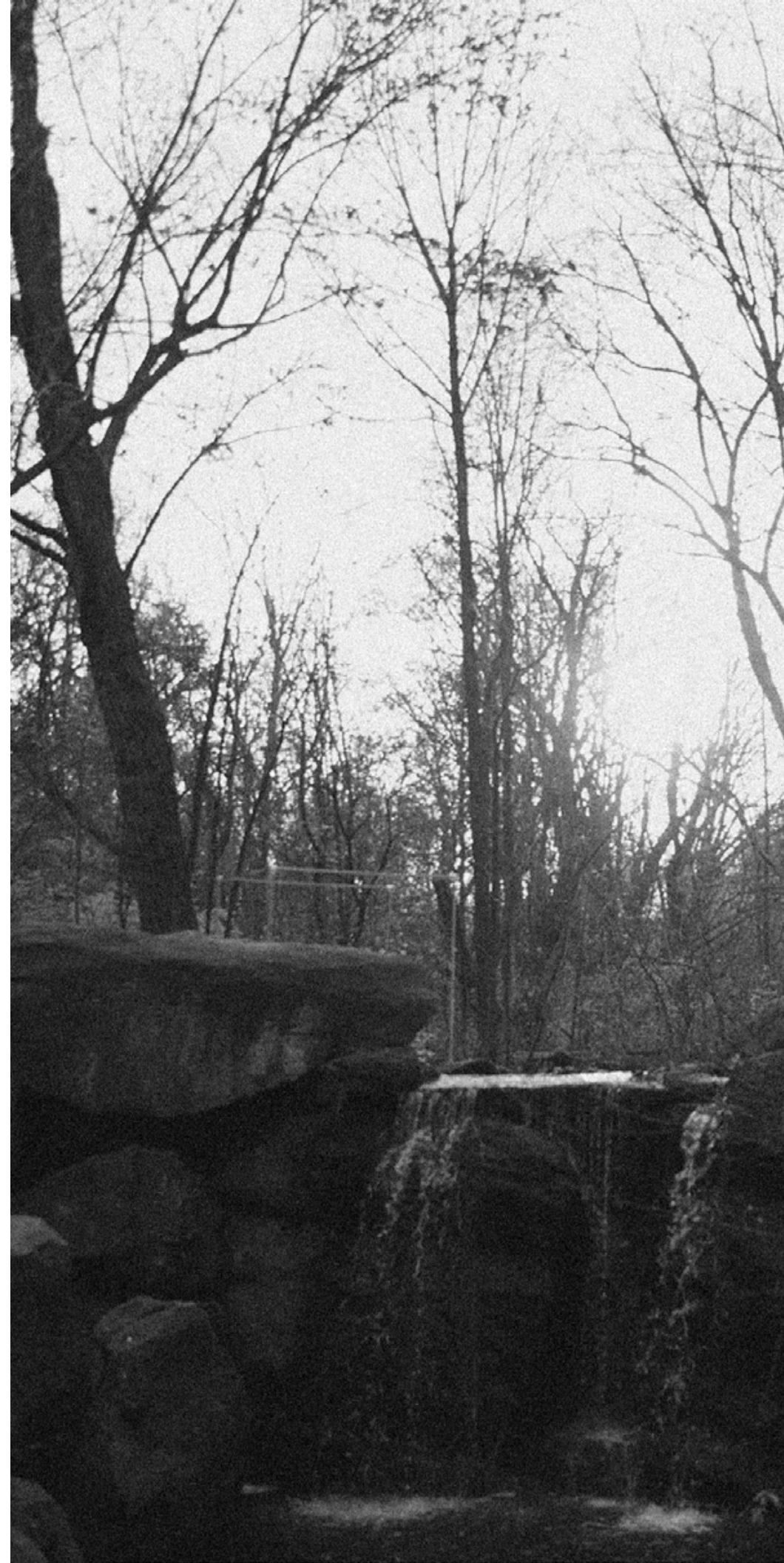
A traveller sits in his boat,
 In his river.

In the words of a man on the land:
 "The traveller's gaze,
 Is like a fishing net cast onto the river."

He is not doing anything, merely observing,
 But at the same time trying
 To fathom something vast.



Render background: Anonymous, Autumn River in Twilight, the Palace Museum.



VIII. Backpack Teahouse



Towards Trans-species Encounter*

* Manifesto in the Footnote

夸父與日逐走，入三日。渴欲得飲，飲於河、渭。河、渭不足，北飲大澤。未至，道渴而死。棄其杖，化為鄧林（桃林）。

——《山海經·海外北經》

Kuafu raced with the sun and kept chasing it until it set; he felt thirsty, so he went to the Yellow River and Wei River to drink water. The water in the rivers was not enough, he then went north to the Great Lake. Before he arrived, he died of thirst halfway. And the walking stick he discarded turned into a peach forest ¹.

——Classic of Mountains and Seas, before 4th century BCE

1. A tree is processed into an instrument of homeostasis, and this felled and polished pole returns* to the forest—that itself has fantasized to become— with its bareness, alienation and nostalgia.

* A hut in nature: homecoming is an exile.

羿焉畢日？烏焉解羽？

《淮南》言堯時十日並出，草木焦枯，堯命羿仰射十日，中其九日，日中九烏皆死，墮其羽翼，故留其一日也。

——《楚辭章句 卷三 天問》注文

How did Yi shoot down the sun in the sky? How did the Golden Crow spread its feathers and fall into the sky?

When Emperor Yao was reigning, ten suns came out in the sky at the same time and scorched the grass and trees. Emperor Yao ordered Yi to shoot down the ten suns. The nine crows in the nine suns died and their feathers fell off ², leaving one sun behind.

——Elegies of Chu, Chapter Three, Heavenly Questions. 340 – 278 BCE

2. The building materials for construction of space and time in the remote past include ten suns, and the architects* of our time have falling feathers.

*The first architect is called climate, today’s architects at last have HVAC.

南海之帝为倏，北海之帝为忽，中央之帝为浑沌。倏与忽时相与遇于浑沌之地，浑沌待之甚善。倏与忽谋报浑沌之德，曰：“人皆有七窍以视听食息，此独无有，尝试凿之。”日凿一窍，七日而浑沌死。

—— 《庄子·内篇·应帝王》（战国）庄子

The ruler of the South Sea was called Shu (倏 sud-), the ruler of the North Sea was called Hu (忽 -den), and the ruler of the Central land was called Hundun (浑沌 Unformed undifferentiated Darkness; Primal oneness). Shu and Hu often met in the land of Hundun, who treated them very well. They wanted to repay its kindness, and said, “Every human has seven openings with which to hear, to see, to eat and drink, and to breathe, but Hundun alone has none of them. Let’s try and bore some for it.” So they chiseled one opening a day, and on the seventh day, Hundun died ³.

—— Zhuangzi. “Inner Chapters, The Normal Course for Rulers and Kings.”

Zhuangzi, Warring States period, around the 4th century BCE.

3. Construction* inevitably gives rise to the demise of the other, and sometimes itself.

*Architect chisels one opening a day.

魍魎问景曰：“曩子行，今子止；曩子坐，今子起，何其无特操与？”

景曰：“吾有待而然者邪？吾所待又有待而然者邪？吾待蛇蚺蝮翼邪？恶识所以然！恶识所以不然！”

—— 《庄子·内篇·齐物论》（战国）庄子

Shadow’s shadow asked Shadow ⁴, “A little while ago you were walking, and now you’re standing still; a little while ago you were sitting, and now you’re standing up. Why this lack of independent action?”

Shadow replied, “Do I have to wait for something before I can be like this? Does what I wait for also have to wait for something before it can be like this? Am I waiting for the scales of a snake or the wings of a cicada? How do I know why it is so? How do I know why it isn’t so?”

—— Zhuangzi. “Inner Chapters, Discussion on Making All Things Equal.”

Zhuangzi, Warring States period, around the 4th century BCE

4. Observing oneself from high above, shadow is the silhouette of one’s physical boundary in the eye of the moon or sun. Whose shadow is Architecture? *

*Moonlight, shadow’s shadow and thyself in the empty field.

渔者曰：“所以谓之反观者，不以我观物也。不以我观物者，以物观物之谓也 ... 我与人皆物也。此所以能用天下之目为己之目，其目无所不观矣 ... 以一心观万心 一身观万身 一物观万物 一世观万世者焉 ”

——《渔樵问对》（宋）邵雍

The fisherman discoursed, “It is called 'shifting perspectives shared by all beings' because it does not observe the object in the eye of myself, but to **observe the object in the eye of the object** ⁵. Thus I know that I and other men, other men and I, we all alike are objects. This is what enables one to use the eyes of the world as one's own eyes; with these eyes there is nothing that cannot be observed.”

—— Dialogue between the Fisherman and Woodcutter , Yong Shao (1012-1077)

5. In the asymptote of approximating* what is outside the boundary, Architecture is the measuring increment of the unmeasurable.

*To see is to become.

若菩萨住是解脱者，以须弥之高广，内芥子中，无所增减。

——《维摩经不思议品》

The bodhisattva who lives in the inconceivable liberation can put the king of mountains, Mt. Sumeru, which is so high, so great, so noble, and so vast, into a mustard seed ⁶. He can perform this feat without enlarging the mustard seed nor shrinking Mount Sumeru.

—— Vimalakirti Sutra. "Chapter Six: The Inconceivable."

6. One species* (sing. and pl.) is one and many.

*Architecture is one and many.

世尊与众行次，以手指地云：云此处宜建梵刹。帝释将一茎草，插于地上，云建梵刹已竟。世尊微笑。

——《从容录·第四则 世尊指地》 万松行秀

Koan No. 4: When the Buddha was walking with his disciples, he pointed to the ground and said, “It would be good to erect a temple here.” The god Indra took a blade of grass and stuck it in the ground and said, “The temple has been built.”⁷ The Buddha smiled.

——Book of Equanimity, “Koan No. 4 The Buddha Pointing to the Ground”, Wansong Xingxiu (1166–1246)

7. The relationship between grass and building*: The dimension of a traditional room comes from the dimension of the floor covering module; the maximum length of the module comes from the length of its raw material– stalks of dried rushes and straws– The very stalk determines the building.

* “Keep off the grass.”

无为州治有巨石，状奇丑，芾见大喜曰：“此足以当吾拜！”具衣冠拜之，呼之为兄。

——《宋史·米芾传》

There was a stone in Wuwei state (Place of Inaction) with a strange grotesque shape, and Mi Fu was so overwhelmed after seeing it that he said, "This stone can totally accept my homage⁸." So he changed into formal clothing to bow down, and called it "Brother".

——History of Song Dynasty, “Biography of Mi Fu”, Toqto'a, 1345

8. Today’s architecture is both the incest with and departure* from nature.

*Yet its departure has no arrivals.

刘伶恒纵酒放达，或脱衣裸形在屋中，人见讥之。伶曰：“我以天地为栋宇，屋室为禕衣，诸君何为入我禕中？”

——《世说新语·二十三 任诞》（魏晋南北朝）刘义庆

Liu Ling used to drink and be unrestrained, or walk around his home in the nude. Some laughed at him. He replied, "I see the earth and sky as my home, and this room as my pants. What are you, gentlemen, doing in my pants?"⁹

——A New Account of the Tales of the World. “Ch.23 The Free and Unrestrained.”

Liu Yiqing (403–444). Northern and Southern dynasties (420–589)

五月斯螽动股，六月莎鸡振羽，七月在野，八月在宇，九月在户，十月蟋蟀入我床下。

——《诗经·国风·豳风·七月》西周初期

In May grasshoppers bounce their legs. In June, the bush crickets raise their wings, July are in the fields¹⁰, August under the eaves¹⁰, September enter the doorway¹⁰, In October, they come under my bed¹⁰.

——Book of Poetry, “Lessons from the States, Odes Of Bin, July”.

Early Western Zhou, during the Warring States period (1045 BC – 771 BC)

五月斯螽动股，六月莎鸡振羽，七月在野，八月在宇，九月在户，十月蟋蟀入我床下。

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五月斯螽动股，六月莎鸡振羽，七月在野，八月在宇，九月在户，十月蟋蟀入我床下。

轻阴阁小雨，深院昼慵开。坐看苍苔色，欲上人衣来。

——《书事》（唐）王维

Light shadow of the pavilion¹¹ sheltered the drizzle, In the deep courtyard¹¹ the daylight idly opens up (In the deep courtyard, I idly open the gate). Sit down and look at the greenness of the ashy moss, That is about to shin up human’s cloth¹¹.

——Wang Wei, Tang Dynasty (699–759)

五月斯螽动股，六月莎鸡振羽，七月在野，八月在宇，九月在户，十月蟋蟀入我床下。

In May grasshoppers bounce their legs. In June, the bush crickets raise their wings, July are in the fields¹⁰, August under the eaves¹⁰, September enter the doorway¹⁰, In October, they come under my bed¹⁰.

五月斯螽动股，六月莎鸡振羽，七月在野，八月在宇，九月在户，十月蟋蟀入我床下。

10. Segmented solar rhythms seep in; time moves about the spaces. 11. When the flesh, that is sitting and watching the moss, infinitely approaches the eternity of a rock, (this carnal body and the stone dissolve into oneness), the moss can then slowly seep up. This is a trans-species encounter in today's term, or “兴会” (evocation, or externalities-seeping-in) in ancient Chinese.

^[1] 9. Put on sanity, clothing, makeup, architecture, earth and sky. *

^[2] *Take off sanity, clothing, makeup, architecture, earth and sky.

南郭子綦隐机而坐，仰天而嘘，荅焉似丧其耦。颜成子游立侍乎前，曰：“何居乎？形固可使如槁木，而心固可使如死灰乎？今之隐机者，非昔之隐机者也。”子綦曰：“偃，不亦善乎，而问之也！今者吾丧我，汝知之乎？汝闻人籁而未闻地籁，汝闻地籁而未闻天籁夫！”

——《庄子·内篇·齐物论》（战国）庄子

Ziqi of South County leans on his armrest, staring up at the sky and breathing—vacant and far away, as if he’d lost his companion/another half. Yancheng Ziyou, who was standing by his side in attendance, said, “What is this? Can you really make the body like a withered tree and the mind like dead ashes? The man leaning on the armrest now is not the one who leaned on it before!”

Ziqi said, “You do well to ask the question, Yan. **Now I have lost myself**¹². Do you understand that? You hear the piping of men, but you haven’t heard the piping of earth. Or if you’ve heard the piping of earth, you haven’t heard the piping of Heaven!”

—— Zhuangzi. “Inner Chapters, Discussion on Making All Things Equal.”

Zhuangzi, Warring States period, around the 4th century BCE.

^[12] Being one-selves is already being trans-species architecture.

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教育背景

2020 - 2024 哥伦比亚大学, 纽约, 建筑学硕士
2015 - 2019 普瑞特艺术学院, 纽约, 艺术与艺术史学士

工作经历

2023 彼得卒姆托事务所, 瑞士, 见习建筑师
参与美国加州洛杉矶郡美术馆、瑞士巴塞尔拜尔勒基金会博物馆等项目

实践经历

2024 莫干山核心景区规划及荫山街概念设计国际竞赛, 机构组, 金奖
与猜一建筑、Increments Studio合作

Education

2020-2024 Columbia University, GSAPP, Master of Architecture
2015-2019 Pratt Institute, Bachelor of Fine Arts, Art History and Fine Arts

Work

2023 Atelier Peter Zumthor, Haldenstein, Switzerland, one year
Architect Trainee
Participated in Los Angeles County Museum of Art (LACMA), Los Angeles, US
Fondation Beyeler, Museum, Basel, Switzerland.

Experience

2024 Moganshan Core Scenic Area Planning and Yinshan Street Conceptual Design
International competition, 1st Place.
Collaboration: Caiyi Architecture and Increments Studio